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ÆNEIDOS

LIBER PRIMUS.

Ille ego, qui quondam gracili modulatus avena
Carmen, et egressus silvis vicina coëgi,
Ut quamvis avido parerent arva colono;
Gratum opus agricolis: at nunc horrentia Martis

ARMA virumque cano, Trojæ qui primus ab oris
Italiam fato profugus Laviniaque venit
Litora; multum ille et terris jactatus et alto
Vi superum, sævæ memorem Junonis ob iram;
Multa quoque et bello passus, dum conderet urbem 5
Inferretque deos Latio; genus unde Latinum
Albanique patres atque altæ mœnia Romæ.
Musa, mihi causas memora, quo numine læso
Quidve dolens regina deum tot volvere casus
Insignem pietate virum, tot adire labores, 10
Impulerit. Tantæne animis cœlestibus iræ!
Urbs antiqua fuit, Tyrii tenuere coloni,
Carthago, Italiam contra Tiberinaque longe
Ostia, dives opum studiisque asperrima belli;
Quam Juno fertur terris magis omnibus unam 15
Posthabita coluisse Samo. Hic illius arma,
Hic currus fuit: hoc regnum dea gentibus esse,
Si qua fata sinant, jam tum tenditque fovetque.
Progeniem sed enim Trojano a sanguine duci
Audierat, Tyrias olim quæ verteret arces; 20
Hinc populum late regem belloque superbum
Venturum excidio Libyæ: sic volvere Parcas

Id metuens veteris que memor Saturnia belli,
Prima quod ad Troiam pro caris gesserat Argis—
Necdum etiam causæ irarum saevique dolores
Exciderant animo: manet alta mente repostum
Judicium Paridis spretæque injuria formæ,
Et genus invisum, et rapti Ganymedis honores—
His accensa super, jactatos æquore toto
Troas, reliquias Danaum atque immitis Achilli,
Arcebat longe Latio; multosque per annos
Errabant acti fatis maria omnia circum.
Tantæ molis erat Romanam condere gentem.
Vix e conspectu Siculæ telluris in altum
Vela dabant lati et spumas salis æra ruebant,
Quum Juno, æternum servans sub pectore vulnus,
Haec secum: "Mene incepto desistere victam,
Nec posse Italia Teucerorum avertere regem!
Quippe vetor fatis. Pallasne exurere classem
Argivum atque ipsos potuit submergere ponto
Unius ob noxam et furias Ajacis Oilei?
Ipsa Jovis rapidum jaculata e nubibus ignem
Disjecitque rates evertitque æquora ventis:
Illum exspirantem transfixo pectore flammas
Turbine corripuit scopulo que infixit acuto.
Ast ego, quæ divum incedo regina, Jovisque
Et soror et conjux, una cum gente tot annos
Bella gero. Et quisquam numen Junonis adorat
Praeterea, aut supplex aris imponet honorem?"
Taha flammato secum dea corde volutans
Nimborum in patriam, loca feta furentibus austris,
Æoliam venit. Hic vasto rex Æolus antro
Luctantes ventos tempestatesque sonoras
Imperio premit, ac vinclis et carcere frenat.
Illi indignantes magno cum murmure montis
Circum claustra fremunt. Celsa sedet Æolus arce
Sceptra tenens, mollitque animos, et temperat iras;
Ni faciat, maria ac terras cœlumque profundum
Quippe ferant rapidi secum verrantque per auras.
Sed pater omnipotens speluncis abdidit atris,
Hoc metuens; molemque et montes insuper altos
Imposuit, regemque dedit, qui fœdere certo

Et premere et laxas sciret dare jussus habenas.
Ad quem tum Juno supplex his vocibus usa est:
"Æole—namque tibi divum pater atque hominum rex 65
Et mulcere dedit fluctus et tollere vento—
Gens inimica mihi Tyrrhenum navigat æquor,
Ilium in Italiam portans victosque penates:
Incute vim ventis, submersasque obrue puppes;
Aut age diversos et disjice corpora ponto. 70
Sunt mihi bis septem præstanti corpore nymphæ;
Quarum, quæ forma pulcherrima, Deïopea,
Connubio jungam stabili propriamque dicabo,
Omnes ut tecum meritis pro talibus annos
Exigat, et pulchra faciat te prole parentem." 75
Æolus hæc contra: "Tuus, o regina, quid optes,
Explorare labor; mihi jussa capessere fas est.
Tu mihi, quodcunque hoc regni, tu sceptra Jovemque
Concilias; tu das epulis accumbere divum,
Nimborumque facis tempestatumque potentem." 80
Hæc ubi dicta, cavum conversa cuspide montem
Impulit in latus; ac venti velut agmine facto,
Qua data porta, ruunt et terras turbine perflant.
Incubuere mari, totumque a sedibus imis
Una Eurusque Notusque ruunt creberque procellis 85
Africus, et vastos volvunt ad litora fluctus:
Insequitur clamorque virum stridorque rudentum.
Eripiunt subito nubes cœlumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
Intonuere poli, et crebris micat ignibus æther, 90
Præsentemque viris intentant omnia mortem.
Extemplo Æneæ solvuntur frigore membra;
Ingemit, et duplices tendens ad sidera palmas
Talia voce refert: "O terque quaterque beati,
Quis ante ora patrum Trojæ sub mœnibus altis 95
Contigit oppetere! o Danaum fortissime gentis
Tydide, mene Iliacis occumbere campis
Non potuisse, tuaque animam hanc effundere dextra!
Sævus ubi Æacidæ telo jacet Hector, ubi ingens
Sarpedon; ubi tot Simoïs correpta sub undis 100
Scuta virum galeasque et fortia corpora volvit."
Talia jactanti stridens aquilone procella

Velum adversa ferit, fluctusque ad sidera tollit.
Franguntur remi; tum prora avertit et undis
Dat latus; insequitur cumulo præruptus aquæ mons. 105
Hi summo in fluctu pendent; his unda dehiscens
Terram inter fluctus aperit: furit æstus arenis.
Tres notus abreptas in saxa latentia torquet—
Saxa vocant Itali, mediis quæ in fluctibus, Aras—
Dorsum immane mari summo. Tres Eurus ab alto 110
In brevia et syrtes urget, miserabile visu,
Illiditque vadis atque aggere cingit arenæ.
Unam, quæ Lycios fidumque vehebat Oronten,
Ipsius ante oculos ingens a vertice pontus
In puppim ferit; excutitur pronusque magister 115
Volvitur in caput; ast illam ter fluctus ibidem
Torquet agens circum, et rapidus vorat æquore vertex.
Apparent rari nantes in gurgite vasto,
Arma virum tabulæque et Troia gaza per undas.
Jam validam Ilioneï navem, jam fortis Achatæ, 120
Et qua vectus Abas, et qua grandævus Aletes,
Vicit hiems: laxis laterum compagibus omnes
Accipiunt inimicum imbrem, rimisque fatiscunt.
Interea magno misceri murmure pontum,
Emissamque hiemem sensit Neptunus, et imis 125
Stagna refusa vadis, graviter commotus; et alto
Prospiciens summa placidum caput extulit unda.
Disjectam Ænei toto videt æquore classem,
Fluctibus oppressos Troas cœlique ruina;
Nec latuere doli fratrem Junonis et iræ. 130
Eurum ad se Zephyrumque vocat; dehinc talia fatur:
"Tantane vos generis tenuit fiducia vestri?
Jam cœlum terramque meo sine numine, Venti,
Miscere, et tantas audetis tollere moles?
Quos ego—Sed motos præstat componere fluctus. 135
Post mihi non simili poena commissa luetis.
Maturate fugam, regique hæc dicite vestro:
Non illi imperium pelagi saevumque tridentem,
Sed mihi sorte datum. Tenet ille immania saxa,
Vestras, Eure, domos; illa se jactet in aula 140
Æolus, et clauso ventorum carcere regnet."
Sic ait, et dicto citius tumida æquora placat,

Collectasque fugat nubes solemque reducit.
Cymothoë simul et Triton adnixus acuto
Detrudunt naves scopulo. Levat ipse tridenti, 145
Et vastas aperit syrtes, et temperat æquor;
Atque rotis summas levibus perlabitur undas.
Ac veluti magno in populo quum sæpe coorta est
Seditio, sævitque animis ignobile vulgus;
Jamque faces et saxa volant, furor arma ministrat: 150
Tum, pietate gravem ac meritis si forte virum quem
Conspexere, silent, arrectisque auribus adstant;
Ille regit dictis animos et pectora mulcet:
Sic cunctus pelagi cecidit fragor, æquora postquam
Prospiciens genitor cœloque invectus aperto 155
Flectit equos curruque volans dat lora secundo.
Defessi Æneadæ, quæ proxima litora, cursu
Contendunt petere, et Libyæ vertuntur ad oras.
Est in secessu longo locus; insula portum
Efficit objectu laterum, quibus omnis ab alto 160
Frangitur inque sinus scindit sese unda reductos.
Hinc atque hinc vastæ rupes geminique minantur
In cœlum scopuli, quorum sub vertice late
Æquora tuta silent; tum silvis scena coruscis
Desuper horrentique atrum nemus imminet umbra. 165
Fronte sub adversa scopulis pendentibus antrum;
Intus aquæ dulces vivoque sedilia saxo,
Nympharum domus. Hic fessas non vincula naves
Ulla tenent; unco non alligat ancora morsu.
Huc septem Æneas collectis navibus omni 170
Ex numero subit; ac magno telluris amore
Egressi optata potiuntur Troës arena,
Et sale tabentes artus in latore ponunt.
Ac primum silici scintillam excudit Achates
Suscepitque ignem foliis, atque arida circum 175
Nutrimenta dedit rapuitque in fomite flammam.
Tum Cererem corruptam undis Cerealiaque arma
Expediunt fessi rerum; frugesque receptas
Et torrere parant flammis et frangere saxo.
Æneas scopulum interea conscendit et omnem 180
Prospectum late pelago petit, Anthea si quem
Jactatum vento videat Phrygiasque biremes,

Aut Capyn, aut celsis in puppibus arma Caici.
Navem in conspectu nullam, tres litore cervos
Prospicit errantes; hos tota armenta sequuntur 185
A tergo, et longum per valles pascitur agmen.
Constitit hic, arcumque manu celeresque sagittas
Corripuit, fidus quæ tela gerebat Achates;
Ductoresque ipsos primum, capita alta ferentes
Cornibus arboreis, sternit, tum vulgus; et omnem 190
Miscet agens telis nemora inter frondea turbam;
Nec prius absistit, quam septem ingentia victor
Corpora fundat humi et numerum cum navibus æquet.
Hinc portum petit, et socios partitur in omnes.
Vina bonus quæ deinde cadis onerarat Acestes 195
Litore Trinacrio dederatque abeuntibus heros,
Dividit, et dictis maerentia pectora mulcet:
"O socii, neque enim ignari sumus ante malorum,
O passi graviora, dabit deus his quoque finem.
Vos et Scyllæam rabiem penitusque sonantes 200
Accestis scopulos; vos et Cyclopia saxa
Experti; revocate animos, mæstumque timorem
Mittite; forsan et hæc olim meminisse juvabit.
Per varios casus, per tot discrimina rerum
Tendimus in Latium, sedes ubi fata quietas 205
Ostendunt: illic fas regna resurgere Trojæ.
Durate, et vosmet rebus servate secundis."
Talia voce refert; curisque ingentibus æger
Spem vultu simulat, premit altum corde dolorem.
Illi se prædæ accingunt dapibusque futuris: 210
Tergora diripiunt costis et viscera nudant;
Pars in frusta secant veribusque trementia figunt;
Litore ahena locant alii flammasque ministrant.
Tum victu revocant vires, fusique per herbam
Implentur veteris Bacchi pinguisque ferinæ. 215
Postquam exempta fames epulis mensæque remotæ,
Amissos longo socios sermone requirunt,
Spemque metumque inter dubii, seu vivere credant,
Sive extrema pati, nec jam exaudire vocatos.
Præcipue pius Æneas nunc acris Oronti 220
Nunc Amyci casum gemit et crudelia secum
Fata Lyci, fortemque Gyan, fortemque Cloanthum.

Et jam finis erat: quum Jupiter æthere summo
Despiciens mare velivolum terrasque jacentes
Litoraque et latos populos, sic vertice cœli 225
Constitit et Libyæ defixit lumina regnis.
Atque illum tales jactantem pectore curas
Tristior et lacrimis oculos suffusa nitentes
Alloquitur Venus: "O qui res hominumque deumque
Æternis regis imperiis, et fulmine terres, 230
Quid meus Æneas in te committere tantum,
Quid Troës potuere, quibus, tot funera passis,
Cunctus ob Italiam terrarum clauditur orbis?
Certe hinc Romanos olim, volventibus annis,
Hinc fore ductores, revocato a sanguine Teucri, 235
Qui mare, qui terras omni ditione tenerent,
Pollicitus, quæ te, genitor, sententia vertit?
Hoc equidem occasum Trojæ tristesque ruinas
Solabar, fatis contraria fata rependens.
Nunc eadem fortuna viros tot casibus actos 240
Insequitur. Quem das finem, rex magne, laborum?
Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus atque intima tutus
Regna Liburnorum, et fontem superare Timavi,
Unde per ora novem vasto cum murmure montis 245
It mare proruptum et pelago premit arva sonanti.
Hic tamen ille urbem Patavi sedesque locavit
Teucrorum, et genti nomen dedit armaque fixit
Troïa; nunc placida compostus pace quiescit:
Nos, tua progenies, cœli quibus adnuis arcem, 250
Navibus, infandum! amissis, unius ob iram
Prodimur, atque Italis longe disjungimur oris.
Hic pietatis honos? sic nos in sceptra reponis?
Olli subridens hominum sator atque deorum
Vultu quo cœlum tempestatesque serenat 255
Oscula libavit natæ; dehinc talia fatur:
"Parce metu, Cytherea; manent immota tuorum
Fata tibi; cernes urbem et promissa Lavini
Mœnia, sublimemque feres ad sidera cœli
Magnanimum Æneam; neque me sententia vertit. 260
Hic tibi—fabor enim, quando hæc te cura remordet,
Longius et volvens fatorum arcana movebo—

Bellum ingens geret Italia, populosque feroces
Contundet; moresque viris et mœnia ponet,
Tertia dum Latio regnantem viderit æstas, 265
Ternaque transierint Rutulis hiberna subactis.
At puer Ascanius, cui nunc cognomen Iulo
[Additur—Ilus erat, dum res stetit Ilia regno—
Triginta magnos volvendis mensibus orbes
Imperio explebit, regnumque ab sede Lavini 270
Transferet, et longam multa vi muniet Albam.
Hic jam ter centum totos regnabitur annos
Gente sub Hectorea, donec regina sacerdos
Marte gravis geminam partu dabit Ilia prolem.
Inde lupæ fulvo nutricis tegmine lætus 275
Romulus excipiet gentem, et Mavortia condet
Mœnia, Romanosque suo de nomine dicet.
His ego nec metas rerum nec tempora pono;
Imperium sine fine dedi. Quin aspera Juno,
Quæ mare nunc terrasque metu cœlumque fatigat, 280
Consilia in melius referet, mecumque fovebit
Romanos, rerum dominos, gentemque togatam.
Sic placitum. Veniet lustris labentibus ætas,
Quum domus Assaraci Phthiam clarasque Mycenas
Servitio premet ac victis dominabitur Argis. 285
Nascetur pulchrâ Trojanus origine Cæsar,
Imperium oceano, famam qui terminet astris,
Julius, a magno demissum nomen Iulo.
Hunc tu olim cœlo, spoliis Orientis onustum,
Accipies secura; vocabitur hic quoque votis. 290
Aspera tum positis mitescent sæcula bellis;
Cana Fides et Vesta, Remo cum fratre Quirinus
Jura dabunt; diræ ferro et compagibus arctis
Claudentur belli portæ; Furor impius intus
Sæva sedens super arma et centum vinctus ahenis 295
Post tergum nodis fremet horridus ore cruento."
Hæc ait: et Maia genitum demittit ab alto,
Ut terræ, utque novæ pateant Carthaginis arces
Hospitio Teucris, ne fati nescia Dido
Finibus arceret. Volat ille per æra magnum 300
Remigio alarum, ac Libyæ citus adstitit oris.
Et jam jussa facit; ponuntque ferocia Pœni

Corda volente deo; in primis regina quietum
Accipit in Teucros animum mentemque benignam.
  At pius Æneas per noctem plurima volvens, 305
Ut primum lux alma data est, exire locosque
Explorare novos, quas vento accesserit oras,
Qui teneant, nam inculta videt, hominesne feræne,
Quærere constituit, sociisque exacta referre.
Classem in convexo nemorum sub rupe cavata 310
Arboribus clausam circum atque horrentibus umbris
Occulit: ipse uno graditur comitatus Achate,
Bina manu lato crispans hastilia ferro.
Cui mater media sese tulit obvia silva,
Virginis os habitumque gerens et virginis arma 315
Spartanæ, vel qualis equos Threïssa fatigat
Harpalyce volucremque fuga prævertitur Hebrum.
Namque humeris de more habilem suspenderat arcum
Venatrix, dederatque comam diffundere ventis,
Nuda genu, nodoque sinus collecta fluentes. 320
Ac prior, "Heus," inquit, "juvenes, monstrate mearum
Vidistis si quam hic errantem forte sororum,
Succinctam pharetra et maculosæ tegmine lyncis,
Aut spumantis apri cursum clamore prementem."
  Sic Venus; et Veneris contra sic filius orsus: 325
"Nulla tuarum audita mihi neque visa sororum,
O—quam te memorem—virgo? namque haud tibi vultus
Mortalis, nec vox hominem sonat; O dea certe:
An Phœbi soror? an nympharum sanguinis una?
Sis felix, nostrumque leves, quæcumque, laborem, 330
Et quo sub cœlo tandem, quibus orbis in oris
Jactemur, doceas; ignari hominumque locorumque
Erramus, vento huc vastis et fluctibus acti.
Multa tibi ante aras nostra cadet hostia dextra."
  Tum Venus: "Haud equidem tali me dignor honore; 335
Virginibus Tyriis mos est gestare pharetram,
Purpureoque alte suras vincire cothurno.
Punica regna vides, Tyrios et Agenoris urbem;
Sed fines Libyci, genus intractabile bello.
Imperium Dido Tyria regit urbe profecta, 340
Germanum fugiens. Longa est injuria, longæ
Ambages; sed summa sequar fastigia rerum.

Huic conjux Sychæus erat, ditissimus agri
Phœnicum, et magno miseræ dilectus amore,
Cui pater intactam dederat primisque jugarat 345
Omnibus; sed regna Tyri germanus habebat
Pygmalion, scelere ante alios immanior omnes.
Quos inter medius venit furor. Ille Sychæum
Impius ante aras atque auri cæcus amore
Clam ferro incautum superat, securus amorum 350
Germanæ; factumque diu celavit, et ægram,
Multa malus simulans, vana spe lusit amantem.
Ipsa sed in somnis inhumati venit imago
Conjugis; ora modis attollens pallida miris
Crudeles aras trajectaque pectora ferro 355
Nudavit, cæcumque domus scelus omne retexit.
Tum celerare fugam patriaque excedere suadet,
Auxiliumque viæ veteres tellure recludit
Thesauros, ignotum argenti pondus et auri.
His commota fugam Dido sociosque parabat. 360
Conveniunt, quibus aut odium crudele tyranni
Aut metus acer erat; naves, quæ forte paratæ,
Corripiunt, onerantque auro; portantur avari
Pygmalionis opes pelago; dux femina facti.
Devenere locos, ubi nunc ingentia cernes 365
Mœnia surgentemque novæ Carthaginis arcem,
Mercatique solum, facti de nomine Byrsam,
Taurino quantum possent circumdare tergo.
Sed vos qui tandem, quibus aut venistis ab oris,
Quove tenetis iter?" Quærenti talibus ille 370
Suspirans imoque trahens a pectore vocem:
"O dea, si prima repetens ab origine pergam,
Et vacet annales nostrorum audire laborum,
Ante diem clauso componet vesper Olympo.
Nos Troja antiqua, si vestras forte per aures 375
Trojæ nomen iit, diversa per æquora vectos
Forte sua Libycis tempestas appulit oris.
Sum pius Æneas, raptos qui ex hoste penates
Classe veho mecum, fama super æthera notus.
Italiam quæro patriam et genus ab Jove summo. 380
Bis denis Phrygium conscendi navibus æquor,
Matre dea monstrante viam, data fata secutus.

Vix septem convulsæ undis euroque supersunt.
Ipse ignotus, egens, Libyæ deserta peragro,
Europa atque Asia pulsus." Nec plura querentem 385
Passa Venus medio sic interfata dolore est:
"Quisquis es, haud, credo, invisus cœlestibus auras
Vitales carpis, Tyriam qui adveneris urbem.
Perge modo, atque hinc te reginæ ad limina perfer.
Namque tibi reduces socios classemque relatam 390
Nuncio, et in tutum versis aquilonibus actam,
Ni frustra augurium vani docuere parentes.
Aspice bis senos lætantes agmine cycnos,
Ætheria quos lapsa plaga Jovis ales aperto
Turbabat cœlo; nunc terras ordine longo 395
Aut capere aut captas jam despectare videntur:
Ut reduces illi ludunt stridentibus alis,
Et cœtu cinxere polum, cantusque dedere,
Haud aliter puppesque tuæ pubesque tuorum
Aut portum tenet, aut pleno subit ostia velo. 400
Perge modo et qua te ducit via dirige gressum."
Dixit; et avertens rosea cervice refulsit,
Ambrosiæque comæ divinum vertice odorem
Spiravere: pedes vestis defluxit ad imos;
Et vera incessu patuit dea. Ille ubi matrem 405
Agnovit, tali fugientem est voce secutus:
"Quid natum toties crudelis tu quoque falsis
Ludis imaginibus? cur dextræ jungere dextram
Non datur, ac veras audire et reddere voces?"
Talibus incusat, gressumque ad mœnia tendit. 410
At Venus obscuro gradientes aëre sæpsit,
Et multo nebulæ circum dea fudit amictu,
Cernere ne quis eos, neu quis contingere posset,
Molirive moram, aut veniendi poscere causas.
Ipsa Paphum sublimis abit sedesque revisit 415
Læta suas, ubi templum illi, centumque Sabæo
Thure calent aræ sertisque recentibus halant.
Corripuere viam interea, qua semita monstrat.
Jamque ascendebant collem, qui plurimus urbi
Imminet adversasque aspectat desuper arces. 420
Miratur molem Æneas, magalia quondam;
Miratur portas strepitumque et strata viarum.

Instant ardentes Tyrii: pars ducere muros,
Molirique arcem, et manibus subvolvere saxa;
Pars optare locum tecto et concludere sulco; 425
Jura magistratusque legunt sanctumque senatum;
Hic portus alii effodiunt; hic alta theatris
Fundamenta locant alii, immanesque columnas
Rupibus excidunt, scenis decora alta futuris:
Qualis apes æstate nova per florea rura 430
Exercet sub sole labor, quum gentis adultos
Educunt fetus, aut quum liquentia mella
Stipant, et dulci distendunt nectare cellas;
Aut onera accipiunt venientum, aut agmine facto
Ignavum fucos pecus a præsepibus arcent: 435
Fervet opus, redolentque thymo fragrantia mella.
"O fortunati, quorum jam mœnia surgunt!"
Æneas ait, et fastigia suspicit urbis.
Infertur septus nebula, mirabile dictu,
Per medios, miscetque viris; neque cernitur ulli. 440
Lucus in urbe fuit media lætissimus umbræ,
Quo primum jactati undis et turbine Pœni
Effodere loco signum, quod regia Juno
Monstrarat, caput acris equi; sic nam fore bello
Egregiam et facilem victu per sæcula gentem. 445
Hic templum Junoni ingens Sidonia Dido
Condebat, donis opulentum et numine divæ;
Ærea cui gradibus surgebant limina, nixæque
Ære trabes; foribus cardo stridebat ahenis.
Hoc primum in luco nova res oblata timorem 450
Leniit; hic primum Æneas sperare salutem
Ausus et afflictis melius confidere rebus.
Namque sub ingenti lustrat dum singula templo
Reginam opperiens, dum, quæ fortuna sit urbi,
Artificumque manus inter se operumque laborem 455
Miratur, videt Iliacas ex ordine pugnas
Bellaque jam fama totum vulgata per orbem,
Atridas, Priamumque, et sævum ambobus Achillen
Constitit, et lacrimans, "Quis jam locus," inquit, "Achate,
Quæ regio in terris nostri non plena laboris? 460
En Priamus! Sunt hic etiam sua præmia laudi;
Sunt lacrimæ rerum, et mentem mortalia tangunt.

Solve metus; feret hæc aliquam tibi fama salutem."
Sic ait, atque animum pictura pascit inani,
Multa gemens, largoque humectat flumine vultum. 465
Namque videbat, uti bellantes Pergama circum
Hac fugerent Graii, premeret Trojana juventus;
Hac Phryges, instaret curru cristatus Achilles.
Nec procul hinc Rhesi niveis tentoria velis
Agnoscit lacrimans, primo quæ prodita somno 470
Tydides multa vastabat cæde cruentus,
Ardentesque avertit equos in castra, prius quam
Pabula gustassent Trojæ Xanthumque bibissent.
Parte alia fugiens amissis Troïlus armis,
Infelix puer atque impar congressus Achilli, 475
Fertur equis, curruque hæret resupinus inani,
Lora tenens tamen: huic cervixque comæque trahuntur
Per terram, et versa pulvis inscribitur hasta.
Interea ad templum non æquæ Palladis ibant
Crinibus Iliades passis, peplumque ferebant 480
Suppliciter tristes et tunsæ pectora palmis;
Diva solo fixos oculos aversa tenebat.
Ter circum Iliacos raptaverat Hectora muros,
Exanimumque auro corpus vendebat Achilles.
Tum vero ingentem gemitum dat pectore ab imo, 485
Ut spolia, ut currus, utque ipsum corpus amici
Tendentemque manus Priamum conspexit inermes.
Se quoque principibus permixtum agnovit Achivis,
Eoasque acies et nigri Memnonis arma.
Ducit Amazonidum lunatis agmina peltis 490
Penthesilea furens, mediisque in millibus ardet,
Aurea subnectens exsertæ cingula mammæ,
Bellatrix, audetque viris concurrere virgo.
Hæc dum Dardanio Æneæ miranda videntur,
Dum stupet obtutuque hæret defixus in uno, 495
Regina ad templum, forma pulcherrima Dido,
Incessit, magna juvenum stipante caterva.
Qualis in Eurotæ ripis, aut per juga Cynthi
Exercet Diana choros, quam mille secutæ
Hinc atque hinc glomerantur Oreades: illa pharetram 500
Fert humero, gradiensque deas supereminet omnes;
Latonæ tacitum pertentant gaudia pectus:

Talis erat Dido, talem se læta ferebat
Per medios, instans operi regnisque futuris.
Tum foribus diviæ, media testudine templi, 505
Saepta armis solioque alte subnixa resedit.
Jura dabat legesque viris, operumque laborem
Partibus æquabat justis, aut sorte trahebat;
Quum subito Æneas concursu accedere magno
Anthea Sergestumque videt fortemque Cloantium 510
Teucrorumque alios, ater quos æquore turbo
Dispulerat penitusque alias avexerat oras.
Obstupuit simul ipse, simul perculsus Achates
Lætitiaque metuque: avidi conjungere dextras
Ardebant, sed res animos incognita turbat. 515
Dissimulant, et nube cava speculantur amicti,
Quæ fortuna viris, classem quo litore linquant,
Quid veniant: cunctis nam lecti navibus ibant,
Orantes veniam, et templum clamore petebant.
Postquam introgressi et coram data copia fandi, 520
Maximus Ilioneus placido sic pectore coepit:
"O Regina, novam cui condere Jupiter urbem
Justitiaque dedit gentes frenare superbas,
Troës te miseri, ventis maria omnia vecti,
Oramus: prohibe infandos a navibus ignes; 525
Parce pio generi, et propius res aspice nostras.
Non nos aut ferro Libycos populare penates
Venimus, aut raptas ad litora vertere prædas:
Non ea vis animo, nec tanta superbia victis.
Est locus, Hesperiam Graii cognomine dicunt, 530
Terra antiqua, potens armis atque ubere glebæ:
Œnotri coluere viri; nunc fama, minores
Italiam dixisse ducis de nomine gentem.
Hic cursus fuit;
Quum subito assurgens fluctu nimbosus Orion 535
In vada cæca tulit, penitusque procacibus austris
Perque undas, superante salo, perque invia saxa
Dispulit; huc paucei vestris adnavimus oris.
Quod genus hoc hominum? quæve hunc tam barbara morem
Permittit patria? hospitio prohibemur arenæ! 540
Bella cient, primaque vetant consistere terra.
Si genus humanum et mortalia temnitis arma,

At sperate deos memores fandi atque nefandi.
Rex erat Æneas nobis, quo justior alter,
Nec pietate fuit nec bello major et armis: 545
Quem si fata virum servant, si vescitur aura
Ætheria, neque adhuc crudelibus occubat umbris,
Non metus, officio ne te certasse priorem
Pœniteat. Sunt et Siculis regionibus urbes
Arvaque, Trojanoque a sanguine clarus Acestes. 550
Quassatam ventis liceat subducere classem,
Et silvis aptare trabes et stringere remos,
Si datur Italiam, sociis et rege recepto,
Tendere, ut Italiam læti Latiumque petamus;
Sin absumta salus, et te, pater optime Teucrum, 555
Pontus habet Libyæ, nec spes jam restat Iuli,
At freta Sicaniæ saltem sedesque paratas,
Unde huc advecti, regemque petamus Acesten."
Talibus Ilioneus; cuncti simul ore fremebant
Dardanidæ. 560
Tum breviter Dido, vultum demissa, profatur:
"Solvite corde metum, Teucri, secludite curas.
Res dura et regni novitas me talia cogunt
Moliri, et late fines custode tueri.
Quis genus Æneadum, quis Trojæ nesciat urbem, 565
Virtutesque virosque, aut tanti incendia belli?
Non obtusa adeo gestamus pectora Pœni,
Nec tam aversus equos Tyria Sol jungit ab urbe.
Seu vos Hesperiam magnam Saturniaque arva,
Sive Erycis fines regemque optatis Acesten, 570
Auxilio tutos dimittam opibusque juvabo
Vultis et his mecum pariter considere regnis;
Urbem quam statuo, vestra est: subducite naves;
Tros Tyriusque mihi nullo discrimine agetur.
Atque utinam rex ipse noto compulsus eodem 575
Afforet Æneas! Equidem per litora certos
Dimittam, et Libyæ lustrare extrema jubebo,
Si quibus ejectus silvis aut urbibus errat."
His animum arrecti dictis et fortis Achates
Et pater Æneas jamdudum erumpere nubem 580
Ardebant. Prior Ænean compellat Achates:
"Nate dea, quæ nunc animo sententia surgit?

Omnia tuta vides, classem sociosque receptos.
Unus abest, medio in fluctu quem vidimus ipsi
Submersum; dictis respondent cetera matris." 585
Vix ea fatus erat, quum circumfusa repente
Scindit se nubes et in æthera purgat apertum.
Restitit Æneas claraque in luce refulsit,
Os humeros que deo similis: namque ipsa decoram
Cæsariem nato genetrix lumenque juventæ 590
Purpureum et lætos oculis afflarat honores:
Quale manus addunt ebori decus, aut ubi flavo
Argentum Pariusve lapis circumdatur auro.
Tum sic reginam alloquitur, cunctisque repente
Improvisus ait: "Coram, quem quæritis, adsum 595
Troius Æneas, Lybycis ereptus ab undis.
O sola infandos Trojæ miserata labores,
Quæ nos, reliquias Danaum, terræque marisque
Omnibus exhaustos jam casibus, omnium egenos,
Urbe, domo, socias! grates persolvere dignas 600
Non opis est nostræ, Dido, nec quidquid ubique est
Gentis Dardaniæ, magnum quæ sparsa per orbem.
Di tibi, si qua pios respectant numina, si quid
Usquam justitia est et mens sibi conscia recti,
Præmia digna ferant. Quæ te tam læta tulerunt 605
Sæcula? qui tanti talem genuere parentes?
In freta dum fluvii current, dum montibus umbræ
Lustrabunt convexa, polus dum sidera pascet,
Semper honos nomenque tuum laudesque manebunt,
Quæ me cumque vocant terræ." Sic fatus, amicum 610
Iloneа petit dextra lævaque Serestum;
Post alios, fortemque Gyan fortemque Cloanthum.
Obstupuit primo aspectu Sidonia Dido,
Casu deinde viri tanto; et sic ore locuta est:
"Quis te, nate dea, per tanta periculа casus 615
Insequitur? quæ vis immanibus applicat oris?
Tune ille Æneas, quem Dardanio Anchisæ
Alma Venus Phrygii genuit Simoëntis ad undam?
Atque equidem Teucrum memini Sidona venire
Finibus expulsum patriis, nova regna petentem 620
Auxilio Beli: genitor tum Belus opimam
Vastabat Cyprum, et victor ditione tenebat:

Tempore jam ex illo casus mihi cognitus urbis
Trojanæ nomenque tuum regesque Pelasgi.
Ipse hostis Teucros insigni laude ferebat, 625
Seque ortum antiqua Teucrorum ab stirpe volebat.
Quare agite, o tectis, juvenes, succedite nostris.
Me quoque per multos similis fortuna labores
Jactatam hac demum voluit consistere terra.
Non ignara mali miseris succurrere disco." 630
Sic memorat: simul Ænean in regia ducit
Tecta; simul divum templis indicit honorem.
Nec minus interea sociis ad litora mittit
Viginti tauros, magnorum horrentia centum
Terga suum, pingues centum cum matribus agnos, 635
Munera lætitiàmque dii.
At domus interior regali splendida luxu
Instruitur, mediisque parant convivia tectis:
Arte laboratæ vestes ostroque superbo,
Ingens argentum mensis, cælataque in auro 640
Fortia facta patrum, series longissima rerum
Per tot ducta viros antiquæ ab origine gentis.
Æneas—neque enim patrius consistere mentem
Passus amor— rapidum ad naves præmittit Achaten,
Ascanio ferat hæc, ipsumque ad mœnia ducat. 645
Omnis in Ascanio cari stat cura parentis.
Munera præterea, Iliacis erepta ruinis,
Ferre jubet, pallam signis auroque rigentem,
Et circumtextum croceo velamen acantho,
Ornatus Argivæ Helenæ, quos illa Mycenis, 650
Pergama quum peteret inconcessosque hymenæos,
Extulerat, matris Ledæ mirabile donum:
Præterea sceptrum, Ilione quod gesserat olim,
Maxima natarum Priami, colloque monile
Baccatum, et duplicem gemmis auroque coronam. 655
Hæc celerans iter ad naves tendebat Achates.
At Cytherea novas artes, nova pectore versat
Consilia, ut faciem mutatus et ora Cupido
Pro dulci Ascanio veniat, donisque furentem
Incendat reginam, atque ossibus implicet ignem; 660
Quippe domum timet ambiguam Tyriosque bilingues.
Urit atrox Juno, et sub noctem cura recursat.

Ergo his aligerum dictis affatur Amorem:
"Nate, meæ vires, mea magna potentia solus,
Nate, patris summi qui tela Typhoia temnis, 665
Ad te confugio et supplex tua numina posco.
Frater ut Æneas pelago tuus omnia circum
Litora jactetur odiis Junonis iniquæ,
Nota tibi, et nostro doluisti sæpe dolore.
Hunc Phœnissa tenet Dido blandisque moratur 670
Vocibus; et vereor, quo se Junonia vertant
Hospitia; haud tanto cessabit cardine rerum.
Quocirca capere ante dolis et cingere flamma
Reginam meditor, ne quo se numine mutet,
Sed magno Æneæ mecum teneatur amore. 675
Qua facere id possis, nostram nunc accipe mentem:
Regius accitu cari genitoris ad urbem
Sidoniam puer ire parat, mea maxima cura,
Dona ferens, pelago et flammis restantia Trojæ:
Hunc ego, sopitum somno, super alta Cythera 680
Aut super Idalium sacrata sede recondam,
Ne qua scire dolos mediusve occurrere possit.
Tu faciem illius noctem non amplius unam
Falle dolo, et notos pueri puer indue vultus,
Ut quum te gremio accipiet lætissima Dido 685
Regales inter mensas laticemque Lyæum,
Quum dabit amplexus atque oscula dulcia figet,
Occultum inspires ignem fallasque veneno."
Paret Amor dictis caræ genetricis, et alas
Exuit, et gressu gaudens incedit Iuli. 690
At Venus Ascanio placidam per membra quietem
Irrigat, et fotum gremio dea tollit in altos
Idaliæ lucos, ubi mollis amaracus illum
Floribus et dulci aspirans complectitur umbra.
Jamque ibat dicto parens et dona Cupido 695
Regia portabat Tyriis, duce lætus Achate.
Quum venit, aulæis jam se regina superbis
Aurea composuit sponda mediamque locavit:
Jam pater Æneas, et jam Trojana juventus
Conveniunt, stratoque super discumbitur ostro 700
Dant famuli manibus lymphas, Cereremque canistris
Expediunt, tonsisque ferunt mantelia villis.

Quinquaginta intus famulæ, quibus ordine longam
Cura penum struere, et flammis adolere penates;
Centum aliæ, totidemque pares ætate ministri, 705
Qui dapibus mensas onerent, et pocula ponant.
Nec non et Tyrii per limina læta frequentes
Convenere, toris jussi discumbere pictis.
Mirantur dona Æneæ, mirantur Iulum
Flagrantesque dei vultus simulataque verba 710
Pallamque et pictum croceo velamen acantho.
Præcipue infelix, pesti devota futuræ,
Expleri mentem nequit, ardescitque tuendo
Phœnissa, et pariter puero donisque movetur.
Ille ubi complexu Æneæ colloque pependit, 715
Et magnum falsi implevit genitoris amorem,
Reginam petit. Hæc oculis, hæc pectore toto
Hæret, et interdum gremio fovet, inscia Dido
Insideat quantus miseræ deus! At memor ille
Matris Acidaliæ paulatim abolere Sychæum 720
Incipit, et vivo tentat prævertere amore
Jam pridem resides animos desuetaque corda.
Postquam prima quies epulis, mensæque remotæ,
Crateras magnos statuunt et vina coronant.
Fit strepitus tectis, vocemque per ampla volutant 725
Atria; dependent lychni laquearibus aureis
Incensi, et noctem flammis funalia vincunt.
Hic regina gravem gemmis auroque poposcit
Implevitque mero pateram, quam Belus et omnes
A Belo soliti; tum facta silentia tectis: 730
"Jupiter, hospitibus nam te dare jura loquuntur,
Hunc lætum Tyriisque diem Trojaque profectis
Esse velis, nostrosque hujus meminisse minores.
Adsit lætitiæ Bacchus dator, et bona Juno.
Et vos, o, cœtum, Tyrii, celebrate faventes." 735
Dixit, et in mensam laticum libavit honorem,
Primaque, libato, summo tenus attigit ore;
Tum Bitiæ dedit increpitans: ille impiger hausit
Spumantem pateram, et pleno se proluit auro;
Post alii proceres. Cithara crinitus Iopas 740
Personat aurata, docuit quem maximus Atlas.
Hic canit errantem lunam solisque labores;

Unde hominum genus et pecudes; unde imber et ignes;
Arcturum pluviasque Hyadas geminosque Triones;
Quid tantum oceano properent se tingere soles 745
Hiberni, vel quæ tardis mora noctibus obstet.
Ingeminant plausu Tyrii, Troëque sequuntur.
Nec non et vario noctem sermone trahebat
Infelix Dido, longumque bibebat amorem,
Multa super Priamo rogitans, super Hectore multa; 750
Nunc, quibus Auroræ venisset filius armis;
Nunc, quales Diomedis equi; nunc, quantus Achilles.
"Immo age et a prima dic, hospes, origine nobis
Insidias," inquit, "Danaum casusque tuorum
Erroresque tuos; nam te jam septima portat 755
Omnibus errantem terris et fluctibus æstus."

P. VIRGILII MARONIS

ÆNEIDOS

LIBER SECUNDUS.

CONTICUERE omnes, intentique ora tenebant.
Inde toro pater Æneas sic orsus ab alto:
"Infandum, Regina, jubes renovare dolorem,
Trojanas ut opes et lamentabile regnum
Eruerint Danai, quæque ipse miserrima vidi, 5
Et quorum pars magna fui. Quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
Temperet a lacrimis! et jam nox humida cœlo
Præcipitat, suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nostros 10
Et breviter Trojæ supremum audire laborem,
Quanquam animus meminisse horret luctuque refugit,
Incipiam. Fracti bello fatisque repulsi
Ductores Danaum, tot jam labentibus annis,
Instar montis equum divina Palladis arte 15
Ædificant, sectaque intexunt abiete costas.
Votum pro reditu simulant; ea fama vagatur.
Huc delecta virum sortiti corpora furtim
Includunt cæco lateri, penitusque cavernas
Ingentes uterumque armato milite complent. 20
"Est in conspectu Tenedos, notissima fama
Insula, dives opum, Priami dum regna manebant,
Nunc tantum sinus et statio male fida carinis:
Huc se provecti deserto in litore condunt.
Nos abiisse rati et vento petiisse Mycenas. 25
Ergo omnis longo solvit se Teucria luctu;
Panduntur portæ; juvat ire et Dorica castra

Desertosque videre locos litusque relictum.
Hic Dolopum manus, hic sævus tendebat Achilles;
Classibus hic locus; hic acie certare solebant. 30
Pars stupet innuptæ donum exitiale Minervæ,
Et molem mirantur equi; primusque Thymœtes
Duci intra muros hortatur et arce locari,
Sive dolo, seu jam Trojæ sic fata ferebant.
At Capys, et quorum melior sententia menti, 35
Aut pelago Danaum insidias suspectaque dona
Præcipitare jubent subjectisque urere flammis:
Aut terebrare cavas uteri et tentare latebras.
Scinditur incertum studia in contraria vulgus.
"Primus ibi ante omnes, magna comitante caterva, 40
Laocoon ardens summa decurrit ab arce,
Et procul: 'O miseri, quæ tanta insania, cives?
Creditis avectos hostes? aut ulla putatis
Dona carere dolis Danaum? sic notus Ulixes?
Aut hoc inclusi ligno occultantur Achivi, 45
Aut hæc in nostros fabricata est machina muros,
Inspectura domos venturaque desuper urbi;
Aut aliquis latet error: equo ne credite, Teucri.
Quidquid id est, timeo Danaos et dona ferentes.'
Sic fatus validis ingentem viribus hastam 50
In latus inque feri curvam compagibus alvum
Contorsit. Stetit illa tremens, uteroque recusso
Insonuere cavæ gemitumque dedere cavernæ.
Et, si fata deum, si mens non laeva fuisset,
Impulerat ferro Argolicas foedare latebras; 55
Trojaque nunc stares, Priamique arx alta maneres.
"Ecce, manus juvenem interea post terga revinctum
Pastores magno ad regem clamore trahebant
Dardanidæ, qui se ignotum venientibus ultro,
Hoc ipsum ut strueret Trojamque aperiret Achivis, 60
Obtulerat, fidens animi atque in utrumque paratus,
Seu versare dolos, seu certæ occumbere morti.
Undique visendi studio Trojana juventus
Circumfusa ruit, certantque illudere capto.
Accipe nunc Danaum insidias, et crimine ab uno 65
Disce omnes.
Namque ut conspectu in medio turbatus, inermis

Constitit, atque oculis Phrygia agmina circumspexit:
'Heu, quæ nunc tellus,' inquit, 'quæ me æquora possunt
Accipere? aut quid jam misero mihi denique restat, 70
Cui neque apud Danaos usquam locus, et super ipsi
Dardanidæ infensi pœnas cum sanguine poscunt?'
Quo gemitu conversi animi, compressus et omnis
Impetus. Hortamur fari, quo sanguine cretus,
Quidve ferat; memoret, quæ sit fiducia capto. 75
Ille hæc, deposita tandem formidine, fatur:
"'Cuncta equidem tibi, Rex, fuerit quodcumque, fatebor
Vera,' inquit: 'neque me Argolica de gente negabo:
Hoc primum; nec, si miserum fortuna Sinonem
Finxit, vanum etiam mendacemque improba finget. 80
Fando aliquod si forte tuas pervenit ad aures
Belidæ nomen Palamedis et inclyta fama
Gloria: quem falsa sub proditione Pelasgi
Insontem infando indicio, quia bella vetabat,
Demisere neci, nunc cassum lumine lugent; 85
Illi me comitem et consanguinitate propinquum
Pauper in arma pater primis huc misit ab annis.
Dum stabat regno incolumis regumque vigebat
Consiliis, et nos aliquod nomenque decusque
Gessimus. Invidia postquam pellacis Ulixi 90
(Haud ignota loquor) superis concessit ab oris,
Afflictus vitam in tenebris luctuque trahebam,
Et casum insontis mecum indignabar amici.
Nec tacui demens; et me, fors si qua tulisset,
Si patrios unquam remeassem victor ad Argos, 95
Promisi ultorem; et verbis odia aspera movi.
Hinc mihi prima mali labes; hinc semper Ulixes
Criminibus terrere novis; hinc spargere voces
In vulgum ambiguas, et quærere conscius arma.
Nec requievit enim, donec Calchante ministro— 100
Sed quid ego hæc autem nequidquam ingrata revolvo?
Quidve moror, si omnes uno ordine habetis Achivos,
Idque audire sat est? jamdudum sumite pœnas:
Hoc Ithacus velit, et magno mercentur Atridæ.'
Tum vero ardemus scitari et quærere causas, 105
Ignari scelerum tantorum artisque Pelasgæ.
Prosequitur pavitans et ficto pectore fatur:

"'Sæpe fugam Danai Troja cupiere relicta
Moliri, et longo fessi discedere bello.
Fecissentque utinam! saepe illos aspera ponti 110
Interclusit hiems, et terruit auster euntes.
Praecipue, quum jam hic trabibus contextus acernis
Staret equus, toto sonuerunt æthere nimbi.
Suspensi Eurypylum scitantem oracula Phœbi
Mittimus; isque adytis hæc tristia dicta reportat: 115
Sanguine placastis ventos et virgine cæsa,
Quum primum Iliacas Danai venistis ad oras:
Sanguine quærendi reditus, animaque litandum
Argolica. Vulgi quæ vox ut venit ad aures,
Obstupuere animi, gelidusque per ima cucurrit 120
Ossa tremor, cui fata parent, quem poscat Apollo.
Hic Ithacus vatem magno Calchanta tumultu
Protrahit in medios; quæ sint ea numina divum,
Flagitat; et mihi jam multi crudele canebant
Artificis scelus, et taciti ventura videbant. 125
Bis quinos silet ille dies, tectusque recusat
Prodere voce sua quemquam aut opponere morti.
Vix tandem magnis Ithaci clamoribus actus,
Composito rumpit vocem et me destinat aræ.
Assensere omnes; et, quæ sibi quisque timebat, 130
Unius in miseri exitium conversa tulere.
Jamque dies infanda aderat; mihi sacra parari,
Et salsæ fruges, et circum tempora vittæ.
Eripui, fateor, leto me et vincula rupi;
Limosoque lacu per noctem obscurus in ulva 135
Delitui, dum vela darent, si forte dedissent.
Nec mihi jam patriam antiquam spes ulla videndi,
Nec dulces natos exoptatumque parentem,
Quos illi fors ad pœnas ob nostra reposcent
Effugia, et culpam hanc miserorum morte piabunt. 140
Quod te per superos et conscia numina veri,
Per, si qua est, quæ restet adhuc mortalibus usquam
Intemerata fides, oro, miserere laborum
Tantorum; miserere animi non digna ferentis.'
"His lacrimis vitam damus, et miserescimus ultro 145
Ipse viro primus manicas atque arcta levari
Vincla jubet Priamus, dictisque ita fatur amicis:

'Quisquis es, amissos hinc jam obliviscere Graios:
Noster eris; mihique hæc edissere vera roganti:
Quo molem hanc immanis equi statuere? quis auctor? 150
Quidve petunt? quæ religio? aut quæ machina belli?'
Dixerat. Ille dolis instructus et arte Pelasga,
Sustulit exutas vinclis ad sidera palmas:
'Vos, æterni ignes, et non violabile vestrum
Testor numen,' ait; 'vos, aræ ensesque nefandi, 155
Quos fugi, vittæque deum, quas hostia gessi:
Fas mihi Graiorum sacrata resolvere jura,
Fas odisse viros atque omnia ferre sub auras,
Si qua tegunt: teneor patriæ nec legibus ullis.
Tu modo promissis maneas, servataque serves 160
Troja, fidem, si vera feram, si magna rependam.
"'Omnis spes Danaum et cœpti fiducia belli
Palladis auxiliis semper stetit. Impius ex quo
Tydides sed enim scelerumque inventor Ulixes,
Fatale aggressi sacrato avellere templo 165
Palladium, cæsis summæ custodibus arcis,
Corripuere sacram effigiem, manibusque cruentis
Virgineas ausi divæ contingere vittas;
Ex illo fluere ac retro sublapsa referri
Spes Danaum, fractæ vires, aversa deæ mens. 170
Nec dubiis ea signa dedit Tritonia monstris.
Vix positum castris simulacrum: arsere coruscæ
Luminibus flammæ arrectis, salsusque per artus
Sudor iit; terque ipsa solo, mirabile dictu,
Emicuit, parmamque ferens hastamque trementem. 175
Extemplo tentanda fuga canit æquora Calchas,
Nec posse Argolicis exscindi Pergama telis,
Omina ni repetant Argis, numenque reducant,
Quod pelago et curvis secum avexere carinis.
Et nunc, quod patrias vento petiere Mycenas, 180
Arma deosque parant comites, pelagoque remenso
Improvisi aderunt. Ita digerit omina Calchas.
Hanc pro Palladio moniti, pro numine læso,
Effigiem statuere, nefas quæ triste piaret.
Hanc tamen immensam Calchas attollere molem 185
Roboribus textis cæloque educere jussit,
Ne recipi portis aut duci in mœnia possit,

Neu populum antiqua sub religione tueri.
Nam si vestra manus violasset dona Minervæ.
Tum magnum exitium (quod di prius omen in ipsum 190
Convertant!) Priami imperio Phrygibusque futurum:
Sin manibus vestris vestram ascendisset in urbem,
Ultro Asiam magno Pelopea ad mœnia bello
Venturam, et nostros ea fata manere nepotes.'
Talibus insidiis perjurique arte Sinonis 195
Credita res, captique dolis lacrimisque coactis,
Quos neque Tydides, nec Larissæus Achilles,
Non anni domuere decem, non mille carinæ.
"Hic aliud majus miseris multoque tremendum
Objicitur magis, atque improvida pectora turbat. 200
Laocoon, ductus Neptuno sorte sacerdos,
Sollemnes taurum ingentem mactabat ad aras.
Ecce autem gemini a Tenedo tranquilla per alta
(Horresco referens) immensis orbibus angues
Incumbunt pelago, pariterque ad litora tendunt; 205
Pectora quorum inter fluctus arrecta jubæque
Sanguineæ exsuperant undas; pars cetera pontum
Pone legit sinuatque immensa volumine terga;
Fit sonitus spumante salo. Jamque arva tenebant,
Ardentesque oculos suffecti sanguine et igni 210
Sibila lambebant linguis vibrantibus ora.
Diffugimus visu exsangues: illi agmine certo
Laocoonta petunt. Et primum parva duorum
Corpora natorum serpens amplexus uterque
Implicat, et miseros morsu depascitur artus; 215
Post, ipsum auxilio subeuntem ac tela ferentem
Corripiunt, spirisque ligant ingentibus; et jam
Bis medium amplexi, bis collo squamea circum
Terga dati, superant capite et cervicibus altis.
Ille simul manibus tendit divellere nodos, 220
Perfusus sanie vittas atroque veneno;
Clamores simul horrendos ad sidera tollit:
Quales mugitus, fugit quum saucius aram
Taurus, et incertam excussit cervice securim.
At gemini lapsu delubra ad summa dracones 225
Effugiunt, sævæque petunt Tritonidis arcem,
Sub pedibusque deæ clipeique sub orbe teguntur.

Tum vero tremefacta novus per pectora cunctis
Insinuat pavor; et scelus expendisse merentem
Laocoonta ferunt, sacrum qui cuspide robur 230
Læserit, et tergo sceleratam intorserit hastam.
Ducendum ad sedes simulacrum, orandaque divæ
Numina conclamant.
Dividimus muros et mœnia pandimus urbis;
Accingunt omnes operi, pedibusque rotarum 235
Subjiciunt lapsus, et stuppea vincula collo
Intendunt. Scandit fatalis machina muros,
Feta armis: pueri circum innuptæque puellæ
Sacra canunt, funemque manu contingere gaudent.
Illa subit, mediæque minans illabitur urbi. 240
O patria, o divum domus Ilium, et inclyta bello
Mœnia Dardanidum! quater ipso in limine portæ
Substitit, atque utero sonitum quater arma dedere:
Instamus tamen immemores cæcique furore,
Et monstrum infelix sacrata sistimus arce. 245
Tunc etiam fatis aperit Cassandra futuris
Ora, dei jussu non unquam credita Teucris.
Nos delubra deum miseri, quibus ultimus esset
Ille dies, festa velamus fronde per urbem.
Vertitur interea cœlum, et ruit oceano nox, 250
Involvens umbra magna terramque polumque
Myrmidonumque dolos; fusi per mœnia Teucri
Conticuere; sopor fessos complectitur artus.
"Et jam Argiva phalanx instructis navibus ibat
A Tenedo, tacitæ per amica silentia lunæ 255
Litora nota petens; flammas quum regia puppis
Extulerat, fatisque deum defensus iniquis
Inclusos utero Danaos et pinea furtim
Laxat claustra Sinon. Illos patefactus ad auras
Reddit equus; lætique cavo se robore promunt 260
Thessandrus Sthenelusque duces, et dirus Ulixes,
Demissum lapsi per funem, Acamasque, Thoasque,
Pelidesque Neoptolemus, primusque Machaon,
Et Menelaus, et ipse doli fabricator Epeos.
Invadunt urbem somno vinoque sepultam; 265
Cæduntur vigiles, portisque patentibus omnes
Accipiunt socios atque agmina conscia jungunt,

"Tempus erat, quo prima quies mortalibus ægris
Incipit, et dono divum gratissima serpit:
In somnis, ecce, ante oculos mæstissimus Hector 270
Visus adesse mihi, largosque effundere fletus,
Raptatus bigis ut quondam, aterque cruento
Pulvere, perque pedes trajectus lora tumentes.
Hei mihi, qualis erat! quantum mutatus ab illo
Hectore, qui redit exuvias indutus Achilli, 275
Vel Danaum Phrygios jaculatus puppibus ignes!
Squalentem barbam et concretos sanguine crines
Vulneraque illa gerens, quæ circum plurima muros
Accepit patrios. Ultro flens ipse videbar
Compellare virum et mæstas expromere voces: 280
'O lux Dardaniæ, spes o fidissima Teucrum,
Quæ tantæ tenuere moræ? quibus Hector ab oris
Exspectate venis? ut te post multa tuorum
Funera, post varios hominumque urbisque labores
Defessi aspicimus! quæ causa indigna serenos 285
Fœdavit vultus? aut cur hæc vulnera cerno?'
Ille nihil; nec me quærentem vana moratur:
Sed graviter gemitus imo de pectore ducens,
'Heu! fuge, nate dea, teque his,' ait, 'eripe flammis.
Hostis habet muros; ruit alto a culmine Troja. 290
Sat patriæ Priamoque datum. Si Pergama dextra
Defendi possent, etiam hac defensa fuissent.
Sacra suosque tibi commendat Troja penates;
Hos cape fatorum comites; his mœnia quære,
Magna pererrato statues quæ denique ponto.' 295
Sic ait; et manibus vittas Vestamque potentem
Æternumque adytis effert penetralibus ignem.
"Diverso interea miscentur mœnia luctu;
Et magis atque magis, quanquam secreta parentis
Anchisæ domus arboribusque obtecta recessit, 300
Clarescunt sonitus, armorumque irruit horror.
Excutior somno, et summi fastigia tecti
Ascensu supero, atque arrectis auribus adsto;
In segetem veluti quem flamma furentibus austris
Incidit, aut rapidus montano flumine torrens 305
Sternit agros, sternit sata læta boumque labores,
Præcipitesque trahit silvas; stupet inscius alto

Accipiens sonitum saxi de vertice pastor.
Tum vero manifesta fides, Danaumque patescunt
Insidiæ. Jam Deïphobi dedit ampla ruinam 310
Vulcano superante domus; jam proximus ardet
Ucalegon; Sigea igni freta late relucent:
Exoritur clamorque virum clangorque tubarum.
Arma amens capio, nec sat rationis in armis:
Sed glomerare manum bello et concurrere in arcem 315
Cum sociis ardent animi. Furor iraque mentem
Præcipitant, pulchrumque mori succurrit in armis.
"Ecce autem telis Panthus elapsus Achivum,
Panthus Othryades, arcis Phœbique sacerdos,
Sacra manu victosque deos parvumque nepotem 320
Ipse trahit, cursuque amens ad limina tendit.
'Quo res summa loco, Panthu? quam prendimus arcem?'
Vix ea fatus eram, gemitu quum talia reddit:
'Venit summa dies et ineluctabile tempus
Dardaniæ. Fuimus Troës; fuit Ilium et ingens 325
Gloria Teucrorum. Ferus omnia Jupiter Argos
Transtulit: incensa Danai dominantur in urbe.
Arduus armatos mediis in mœnibus adstans
Fundit equus, victorque Sinon incendia miscet
Insultans. Portis alii bipatentibus adsunt, 330
Millia quot magnis unquam venere Mycenis;
Obsedere alii telis angusta viarum
Oppositi; stat ferri acies mucrone corusco
Stricta, parata neci; vix primi prœlia tentant
Portarum vigiles, et cæco Marte resistunt.' 335
Talibus Othryadæ dictis et numine divum
In flammas et in arma feror, quo tristis Erinys,
Quo fremitus vocat et sublatus ad æthera clamor.
Addunt se socios Rhipeus et maximus armis
Epytus, oblati per lunam, Hypanisque Dymasque, 340
Et lateri agglomerant nostro, juvenisque Corœbus,
Mygdonides. Illis ad Trojam forte diebus
Venerat, insano Cassandræ incensus amore,
Et gener auxilium Priamo Phrygibusque ferebat,
Infelix, qui non sponsæ præcepta furentis 345
Audierit.
Quos ubi confertos audere in prœlia vidi,

Incipio super his: 'Juvenes, fortissima frustra
Pectora, si vobis audentem extrema cupido
Certa sequi, quæ sit rebus fortuna, videtis: 350
Excessere omnes adytis arisque relictis
Di, quibus imperium hoc steterat; succurritis urbi
Incensæ: moriamur et in media arma ruamus.
Una salus victis nullam sperare salutem.'
Sic animis juvenum furor additus. Inde, lupi ceu 355
Raptores atra in nebula, quos improba ventris
Exegit cæcos rabies, catulique relicti
Faucibus exspectant siccis; per tela, per hostes
Vadimus haud dubiam in mortem, mediæque tenemus
Urbis iter: nox atra cava circumvolat umbra. 360
Quis cladem illius noctis, quis funera fando
Explicet, aut possit lacrimis æquare labores?
Urbs antiqua ruit, multos dominata per annos;
Plurima perque vias sternuntur inertia passim
Corpora, perque domos et religiosa deorum 365
Limina. Nec soli pœnas dant sanguine Teucri;
Quondam etiam victis redit in præcordia virtus,
Victoresque cadunt Danai. Crudelis ubique
Luctus, ubique pavor et plurima mortis imago.
"Primus se, Danaum magna comitante caterva, 370
Androgeus offert nobis, socia agmina credens
Inscius, atque ultro verbis compellat amicis:
'Festinate, viri: nam quæ tam sera moratur
Segnities? alii rapiunt incensa feruntque
Pergama: vos celsis nunc primum a navibus itis?' 375
Dixit; et extemplo—neque enim responsa dabantur
Fida satis—sensit medios delapsus in hostes.
Obstupuit, retroque pedem cum voce repressit.
Improvisum aspris veluti qui sentibus anguem
Pressit humi nitens, trepidusque repente refugit 380
Attollentem iras et cærula colla tumentem:
Haud secus Androgeus visu tremefactus abibat.
Irruimus, densis et circumfundimur armis,
Ignarosque loci passim et formidine captos
Sternimus: aspirat primo fortuna labori. 385
Atque hic successu exsultans animisque Coræbus,
'O socii, qua prima,' inquit, 'fortuna salutis

Monstrat iter, quaque ostendit se dextra, sequamur:
Mutemus clipeos, Danaumque insignia nobis
Aptemus. Dolus, an virtus, quis in hoste requirat? 390
Arma dabunt ipsi.' Sic fatus, deinde comantem
Androgeï galeam clipeique insigne decorum
Induitur, laterique Argivum accommodat ensem.
Hoc Rhipeus, hoc ipse Dymas omnisque juventus
Læta facit; spoliis se quisque recentibus armat. 395
Vadimus immixti Danais haud numine nostro,
Multaque per cæcam congressi prœlia noctem
Conserimus; multos Danaum demittimus Orco.
Diffugiunt alii ad naves, et litora cursu
Fida petunt; pars ingentem formidine turpi 400
Scandunt rursus equum et nota conduntur in alvo.
"Heu nihil invitis fas quemquam fidere divis!
Ecce trahebatur passis Priameïa virgo
Crinibus a templo Cassandra adytisque Minervæ,
Ad cœlum tendens ardentia lumina frustra, 405
Lumina,—nam teneras arcebant vincula palmas.
Non tulit hanc speciem furiata mente Corœbus,
Et sese medium injecit periturus in agmen.
Consequimur cuncti et densis incurrimus armis.
Hic primum ex alto delubri culmine telis 410
Nostrorum obruimur, oriturque miserrima cædes
Armorum facie et Graiarum errore jubarum.
Tum Danai gemitu atque ereptæ virginis ira
Undique collecti invadunt, acerrimus Ajax,
Et gemini Atridæ, Dolopumque exercitus omnis: 415
Adversi rupto ceu quondam turbine venti
Confligunt, Zephyrusque Notusque et lætus Eoïs
Eurus equis: stridunt silvæ, sævitque tridenti
Spumeus atque imo Nereus ciet æquora fundo.
Illi etiam, si quos obscura nocte per umbram 420
Fudimus insidiis, totaque agitavimus urbe,
Apparent; primi clipeos mentitaque tela
Agnoscunt, atque ora sono discordia signant.
Ilicet obruimur numero: primusque Corœbus
Peneleï dextra divæ armipotentis ad aram 425
Procumbit; cadit et Rhipeus, justissimus unus
Qui fuit in Teucris et servantissimus æqui:

Dis aliter visum. Pereunt Hypanisque Dymasque
Confixi a sociis; nec te tua plurima, Panthu,
Labentem pietas nec Apollinis infula texit. 430
Iliaci cineres et flamma extrema meorum,
Testor, in occasu vestro nec tela nec ullas
Vitavisse vices Danaum; et, si fata fuissent
Ut caderem, meruisse manu. Divellimur inde,
Iphitus et Pelias mecum; quorum Iphitus ævo 435
Jam gravior, Pelias et vulnere tardus Ulixi;
Protinus ad sedes Priami clamore vocati.
Hic vero ingentem pugnam, ceu cetera nusquam
Bella forent, nulli tota morerentur in urbe,
Sic Martem indomitum, Danaosque ad tecta ruentes 440
Cerninus, obsessumque acta testudine limen.
Hærent parietibus scalæ, postesque sub ipsos
Nituntur gradibus, clipeosque ad tela sinistris
Protecti objiciunt, prensant fastigia dextris.
Dardanidæ contra turres ac tecta domorum 445
Culmina convellunt: his se, quando ultima cernunt,
Extrema jam in morte parant defendere telis,
Auratasque trabes, veterum decora alta parentum,
Devolvunt; alii strictis mucronibus imas
Obsedere fores; has servant agmine denso. 450
Instaurati animi, regis succurrere tectis,
Auxilioque levare viros, vimque addere victis.
"Limen erat cæcæque fores et pervius usus
Tectorum inter se Priami, postesque relicti
A tergo; infelix qua se, dum regna manebant, 455
Sæpius Andromache ferre incomitata solebat
Ad soceros, et avo puerum Astyanacta trahebat.
Evado ad summi fastigia culminis, unde
Tela manu miseri jactabant irrita Teucri.
Turrim in præcipiti stantem summisque sub astra 460
Eductam tectis, unde omnis Troja videri
Et Danaum solitæ naves et Achata castra,
Aggressi ferro circum, qua summa labantes
Juncturas tabulata dabant, convellimus altis
Sedibus impulimusque: ea lapsa repente ruinam 465
Cum sonitu trahit et Danaum super agmina lata
Incidit. At alii subeunt; nec saxa nec ullum

Telorum interea cessat genus.
"Vestibulum ante ipsum primoque in limine Pyrrhus
Exsultat, telis et luce coruscus ahena: 470
Qualis ubi in lucem coluber, mala gramina pastus,
Frigida sub terra tumidum quem bruma tegebat,
Nunc positis novus exuviis nitidusque juventa,
Lubrica convolvit sublato pectore terga
Arduus ad solem, et linguis micat ore trisulcis. 475
Una ingens Periphas et equorum agitator Achillis,
Armiger Automedon, una omnis Scyria pubes
Succedunt tecto et flammas ad culmina jactant.
Ipse inter primos correpta dura bipenni
Limina perrumpit, postesque a cardine vellit 480
Æratos; jamque excisa trabe firma cavavit
Robora, et ingentem lato dedit ore fenestram.
Apparet domus intus, et atria longa patescunt;
Apparent Priami et veterum penetralia regum,
Armatosque vident stantes in limine primo. 485
"At domus interior gemitu miseroque tumultu
Miscetur, penitusque cavæ plangoribus ædes
Femineis ululant; ferit aurea sidera clamor.
Tum pavidæ tectis matres ingentibus errant,
Amplexæque tenent postes atque oscula figunt. 490
Instat vi patria Pyrrhus; nec claustra, neque ipsi
Custodes sufferre valent. Labat ariete crebro
Janua, et emoti procumbunt cardine postes.
Fit via vi: rumpunt aditus, primosque trucidant
Immissi Danai, et late loca milite complent. 495
Non sic, aggeribus ruptis quum spumeus amnis
Exiit oppositasque evicit gurgite moles,
Fertur in arva furens cumulo, camposque per omnes
Cum stabulis armenta trahit. Vidi ipse furentem
Cæde Neoptolemum geminosque in limine Atridas: 500
Vidi Hecubam centumque nurus, Priamumque per aras
Sanguine fœdantem, quos ipse sacraverat, ignes.
Quinquaginta illi thalami, spes tanta nepotum,
Barbarico postes auro spoliisque superbi,
Procubuere: tenent Danai, qua deficit ignis. 505
"Forsitan et, Priami fuerint quæ fata, requiras.
Urbis uti captæ casum convulsaque vidit

Limina tectorum et medium in penetralibus hostem,
Arma diu senior desueta trementibus ævo
Circumdat nequidquam humeris, et inutile ferrum 510
Cingitur, ac densos fertur moriturus in hostes.
Ædibus in mediis nudoque sub ætheris axe
Ingens ara fuit, juxtaque veterrima laurus
Incumbens aræ atque umbra complexa penates.
Hic Hecuba et natæ nequidquam altaria circum, 515
Præcipites atra ceu tempestate columbæ,
Condensæ et divum amplexæ simulacra sedebant.
Ipsum autem sumtis Priamum juvenalibus armis
Ut vidit,—'Quæ mens tam dira, miserrime conjux,
Impulit his cingi telis? aut quo ruis?' inquit. 520
'Non tali auxilio, nec defensoribus istis
Tempus eget; non, si ipse meus nunc afforet Hector.
Huc tandem concede; hæc ara tuebitur omnes,
Aut moriere simul.' Sic ore effata recepit
Ad sese et sacra longævum in sede locavit. 525
"Ecce autem elapsus Pyrrhi de cæde Polites,
Unus natorum Priami, per tela, per hostes,
Porticibus longis fugit, et vacua atria lustrat
Saucius. Illum ardens infesto vulnere Pyrrhus
Insequitur, jam jamque manu tenet et premit hasta. 530
Ut tandem ante oculos evasit et ora parentum,
Concidit, ac multo vitam cum sanguine fudit.
Hic Priamus, quanquam in media jam morte tenetur,
Non tamen abstinuit, nec voci iræque pepercit.
'At tibi pro scelere,' exclamat, 'pro talibus ausis, 535
Di, si qua est cœlo pietas, quæ talia curet,
Persolvant grates dignas et præmia reddant
Debita, qui nati coram me cernere letum
Fecisti et patrios fœdasti funere vultus.
At non ille, satum quo te mentiris, Achilles 540
Talis in hoste fuit Priamo; sed jura fidemque
Supplicis erubuit, corpusque exsangue sepulcro
Reddidit Hectoreum, meque in mea regna remisit.'
Sic fatus senior, telumque imbelle sine ictu
Conjecit, rauco quod protinus ære repulsum 545
Et summo clipei nequidquam umbone pependit.
Cui Pyrrhus: 'Referes ergo hæc et nuntius ibis

Pelidæ genitori: illi mea tristia facta
Degeneremque Neoptolemum narrare memento.
Nunc morere.' Hoc dicens altaria ad ipsa trementem 550
Traxit et in multo lapsantem sanguine nati,
Implicuitque comam læva, dextraque coruscum
Extulit ac lateri capulo tenus abdidit ensem.
Hæc finis Priami fatorum; hic exitus illum
Sorte tulit, Trojam incensam et prolapsa videntem 555
Pergama, tot quondam populis terrisque superbum
Regnatorem Asiæ. Jacet ingens litore truncus,
Avulsumque humeris caput, et sine nomine corpus.
"At me tum primum sævus circumstetit horror:
Obstupui; subiit cari genitoris imago, 560
Ut regem æquævum crudeli vulnere vidi
Vitam exhalantem; subiit deserta Creüsa
Et direpta domus et parvi casus Iuli.
Respicio et quæ sit me circum copia lustro.
Deseruere omnes defessi; et corpora saltu 565
Ad terram misere aut ignibus ægra dedere.
"Jamque adeo super unus eram; quum limina Vestæ
Servantem et tacitam secreta in sede latentem
Tyndarida aspicio; dant clara incendia lucem
Erranti passimque oculos per cuncta ferenti. 570
Illa sibi infestos eversa ob Pergama Teucros
Et pœnas Danaum et deserti conjugis iras
Præmetuens, Trojæ et patriæ communis Erinys,
Abdiderat sese atque aris invisa sedebat.
Exarsere ignes animo; subit ira cadentem 575
Ulcisci patriam et sceleratas sumere pœnas:
Scilicet hæc Spartam incolumis patriasque Mycenas
Aspiciet, partoque ibit regina triumpho?
Conjugiumque domumque, patres natosque videbit,
Iliadum turba et Phrygiis comitata ministris? 580
Occiderit ferro Priamus? Troja arserit igni?
Dardanium toties sudarit sanguine litus?
Non ita. Namque etsi nullum memorabile nomen
Feminea in pœna est nec habet victoria laudem,
Exstinxisse nefas tamen et sumsisse merentis 585
Laudabor pœnas, animumque explesse juvabit
Ultricis flammæ et cineres satiasse meorum.

Talia jactabam et furiata mente ferebar;
Quum mihi se, non ante oculis tam clara, videndam
Obtulit et pura per noctem in luce refulsit 590
Alma parens, confessa deam, qualisque videri
Cœlicolis et quanta solet; dextraque prehensum
Continuit roseoque hæc insuper addidit ore:
'Nate, quis indomitas tantus dolor excitat iras?
Quid furis? aut quonam nostri tibi cura recessit? 595
Non prius aspicies, ubi fessum ætate parentem
Liqueris Anchisen? superet conjuxne Creüsa
Ascaniusque puer? quos omnes undique Graiæ
Circum errant acies, et, ni mea cura resistat,
Jam flammæ tulerint, inimicus et hauserit ensis. 600
Non tibi Tyndaridis facies invisa Lacænæ,
Culpatusve Paris; divum inclementia, divum,
Has evertit opes sternitque a culmine Trojam.
Aspice: namque omnem, quæ nunc obducta tuenti
Mortales hebetat visus tibi et humida circum 605
Caligat, nubem eripiam: tu ne qua parentis
Jussa time, neu præceptis parere recusa.
Hic, ubi disjectas moles avulsaque saxis
Saxa vides mixtoque undantem pulvere fumum,
Neptunus muros magnoque emota tridenti 610
Fundamenta quatit, totamque a sedibus urbem
Eruit: hic Juno Scæas sævissima portas
Prima tenet, sociumque furens a navibus agmen
Ferro accincta vocat.
Jam summos arces Tritonia, respice, Pallas 615
Insedit, nimbo effulgens et Gorgone sæva.
Ipse Pater Danais animos viresque secundas
Sufficit, ipse deos in Dardana suscitat arma.
Eripe, nate, fugam, finemque impone labori.
Nusquam abero, et tutum patrio te limine sistam.' 620
Dixerat; et spissis noctis se condidit umbris.
Apparent diræ facies inimicaque Trojæ
Numina magna deum.
"Tum vero omne mihi visum considere in ignes
Ilium, et ex imo verti Neptunia Troja; 625
Ac veluti summis antiquam in montibus ornum
Quum ferro accisam crebrisque bipennibus instant

Eruere agricolæ certatim; illa usque minatur,
Et tremefacta comam concusso vertice nutat,
Vulneribus donec paulatim evicta supremum 630
Congemuit traxitque jugis avulsa ruinam.
Descendo, ac ducente deo flammam inter et hostes
Expedior; dant tela locum, flammæque recedunt.
"Atque ubi jam patriæ perventum ad limina sedis
Antiquasque domos, genitor, quem tollere in altos 635
Optabam primum montes primumque petebam,
Abnegat excisa vitam producere Troja
Exsiliumque pati. 'Vos o, quibus integer ævi
Sanguis,' ait, 'solidæque suo stant robore vires,
Vos agitate fugam. 640
Me si cœlicolæ voluissent ducere vitam,
Has mihi servassent sedes. Satis una superque
Vidimus excidia et captæ superavimus urbi.
Sic o, sic positum affati discedite corpus.
Ipse manu mortem inveniam: miserebitur hostis 645
Exuviasque petet. Facilis jactura sepulcri.
Jam pridem invisus divis et inutilis annos
Demoror, ex quo me divum pater atque hominum rex
Fulminis afflavit ventis et contigit igni.'
Talia perstabat memorans, fixusque manebat. 650
Nos contra effusi lacrimis, conjuxque Creusa
Ascaniusque omnisque domus, ne vertere secum
Cuncta pater fatoque urgenti incumbere vellet.
Abnegat, inceptoque et sedibus hæret in isdem.
Rursus in arma feror, mortemque miserrimus opto. 655
Nam quod consilium aut quæ jam fortuna dabatur?
'Mene efferre pedem, genitor, te posse relicto
Sperasti? tantumque nefas patrio excidit ore?
Si nihil ex tanta superis placet urbe relinqui,
Et sedet hoc animo, perituræque addere Trojæ 660
Teque tuosque juvat, patet isti janua leto;
Jamque aderit multo Priami de sanguine Pyrrhus,
Natum ante ora patris, patrem qui obtruncat ad aras.
Hoc erat, alma parens, quod me per tela, per ignes
Eripis, ut mediis hostem in penetralibus, utque 665
Ascanium patremque meum juxtaque Creüsam
Alterum in alterius mactatos sanguine cernam?

Arma, viri, ferte arma: vocat lux ultima victos.
Reddite me Danais; sinite instaurata revisam
Prœlia. Nunquam omnes hodie moriemur inulti.' 670
"Hinc ferro accingor rursus, clipeoque sinistram
Insertabam aptans, meque extra tecta ferebam.
Ecce autem complexa pedes in limine conjux
Hærebat, parvumque patri tendebat Iulum:
'Si periturus abis, et nos rape in omnia tecum; 675
Sin aliquam expertus sumtis spem ponis in armis,
Hanc primum tutare domum. Cui parvus Iulus,
Cui pater et conjux quondam tua dicta relinquor?'
"Talia vociferans gemitu tectum omne replebat;
Quum subitum dictuque oritur mirabile monstrum. 680
Namque manus inter mæstorumque ora parentum
Ecce levis summo de vertice visus Iuli
Fundere lumen apex, tactuque innoxia molles
Lambere flamma comas et circum tempora pasci.
Nos pavidi trepidare metu, crinemque flagrantem 685
Excutere et sanctos restinguere fontibus ignes.
At pater Anchises oculos ad sidera lætus
Extulit, et cœlo palmas cum voce tetendit:
'Jupiter omnipotens, precibus si flecteris ullis,
Aspice nos; hoc tantum; et, si pietate meremur, 690
Da deinde auxilium, pater, atque hæc omina firma.'
"Vix ea fatus erat senior, subitoque fragore
Intonuit lævum, et de cœlo lapsa per umbras
Stella facem ducens multa cum luce cucurrit.
Illam, summa super labentem culmina tecti 695
Cernimus Idæa claram se condere silva
Signantemque vias; tum longo limite sulcus
Dat lucem, et late circum loca sulfure fumant.
Hic vero victus genitor se tollit ad auras,
Affaturque deos et sanctum sidus adorat. 700
'Jam jam nulla mora est; sequor, et qua ducitis, adsum.
Di patrii, servate domum, servate nepotem!
Vestrum hoc augurium, vestroque in numine Troja est.
Cedo equidem, nec, nate, tibi comes ire recuso.'
Dixerat ille; et jam per mœnia clarior ignis 705
Auditur, propiusque æstus incendia volvunt.
'Ergo age, care pater, cervici imponere nostræ;

Ipse subibo humeris, nec me labor iste gravabit;
Quo res cumque cadent, unum et commune periclum,
Una salus ambobus erit. Mihi parvus Iulus 710
Sit comes, et longe servet vestigia conjux.
Vos, famuli, quæ dicam, animis advertite vestris.
Est urbe egressis tumulus templumque vetustum
Desertæ Cereris, juxtaque antiqua cupressus,
Religione patrum multos servata per annos: 715
Hanc ex diverso sedem veniemus in unam.
Tu, genitor, cape sacra manu patriosque penates:
Me, bello e tanto digressum et cæde recenti,
Attrectare nefas, donec me flumino vivo
Abluero.' 720
Hæc fatus latos humeros subjectaque colla
Veste super fulvique insternor pelle leonis,
Succedoque oneri. Dextræ se parvus Iulus
Implicuit, sequiturque patrem non passibus æquis:
Pone subit conjux: ferimur per opaca locorum: 725
Et me, quem dudum non ulla injecta movebant
Tela, neque adverso glomerati ex agmine Graii,
Nunc omnes terrent auræ, sonus excitat omnis
Suspensum et pariter comitique onerique timentem.
Jamque propinquabam portis, omnemque videbar 730
Evasisse viam; subito quum creber ad aures
Visus adesse pedum sonitus, genitorque per umbram
Prospiciens, 'Nate,' exclamat, 'fuge, nate; propinquant;
Ardentes clipeos atque æra micantia cerno.'
Hic mihi nescio quod trepido male numen amicum 735
Confusam eripuit mentem. Namque avia cursu
Dum sequor, et nota excedo regione viarum,
Heu! misero conjux fatone erepta Creüsa
Substitit, erravitne via, seu lassa resedit,
Incertum; nec post oculis est reddita nostris. 740
Nec prius amissam respexi animumve reflexi,
Quam tumulum antiquæ Cereris sedemque sacratam
Venimus: hic demum collectis omnibus una
Defuit; et comites natumque virumque fefellit.
Quem non incusavi amens hominumque deorumque? 745
Aut quid in eversa vidi crudelius urbe?
Ascanium Anchisenque patrem Teucrosque penates

Commendo sociis, et curva valle recondo;
Ipse urbem repeto, et cingor fulgentibus armis.
Stat casus renovare omnes, omnemque reverti 750
Per Trojam, et rursus caput objectare periclis.
Principio muros obscuraque limina portæ,
Qua gressum extuleram, repeto; et vestigia retro
Observata sequor per noctem et lumine lustro.
Horror ubique animos, simul ipsa silentia terrent. 755
Inde domum, si forte pedem, si forte tulisset,
Me refero. Irruerant Danai, et tectum omne tenebant.
Hiccet ignis edax summa ad fastigia vento
Volvitur; exsuperant flammæ; furit æstus ad auras.
Procedo et Priami sedes arcemque reviso. 760
Et jam porticibus vacuis Junonis asylo
Custodes lecti Phœnix et dirus Ulixes
Prædam asservabant. Huc undique Troïa gaza
Incensis erepta adytis, mensæque deorum
Crateresque auro solidi, captivaque vestis 765
Congeritur. Pueri et pavidæ longo ordine matres
Stant circum.
Ausus quin etiam voces jactare per umbram
Implevi clamore vias, mæstusque Creusam
Nequidquam ingeminans iterumque iterumque vocavi. 770
Quærenti et tectis urbis sine fine furenti
Infelix simulacrum atque ipsius umbra Creusæ
Visa mihi ante oculos et nota major imago.
Obstupui, steteruntque comæ, et vox faucibus hæsit.
Tum sic affari et curas his demere dictis: 775
'Quid tantum insano juvat indulgere dolori,
O dulcis conjux? non hæc sine numine divum
Eveniunt: nec te comitem portare Creusam
Fas, aut ille sinit superi regnator Olympi.
Longa tibi exilia, et vastum maris æquor arandum. 780
Et terram Hesperiam venies, ubi Lydius arva
Inter opima virum leni fluit agmine Thybris:
Illic res lætæ, regnumque, et regia conjux
Parta tibi; lacrimas dilectæ pelle Creusæ.
Non ego Myrmidonum sedes Dolopumve superbas 785
Aspiciam, aut Graiis servitum matribus ibo,
Dardanis et divæ Veneris nurus:

Sed me magna deum genetrix his detinet oris.
Jamque vale, et nati serva communis amorem.'
Hæc ubi dicta dedit, lacrimantem et multa volentem 790
Dicere deseruit, tenuesque recessit in auras.
Ter conatus ibi collo dare brachia circum;
Ter frustra comprensa manus effugit imago,
Par levibus ventis volucrique simillima somno.
Sic demum socios consumta nocte reviso. 795
"Atque hic ingentem comitum affluxisse novorum
Invenio admirans numerum, matresque virosque,
Collectam exsilio pubem, miserabile vulgus.
Undique convenere, animis opibusque parati,
In quascumque velim pelago deducere terras. 800
Jamque jugis summæ surgebat Lucifer Idæ
Ducebatque diem; Danaique obsessa tenebant
Limina portarum, nec spes opis ulla dabatur
Cessi, et sublato montes genitore petivi."

P. VIRGILII MARONIS

ÆNEIDOS

LIBER TERTIUS.

"Postquam res Asiæ Priamique evertere gentem
Immeritam visum superis, ceciditque superbum
Ilium et omnis humo fumat Neptunia Troja;
Diversa exsilia et desertas quærere terras
Auguriis agimur divum, classemque sub ipsa 5
Antandro et Phrygiæ molimur montibus Idæ,
Incerti quo fata ferant, ubi sistere detur;
Contrahimusque viros. Vix prima inceperat æstas,
Et pater Anchises dare fatis vela jubebat;
Litora quum patriæ lacrimans portusque relinquo 10
Et campos, ubi Troja fuit. Feror exsul in altum
Cum sociis natoque penatibus et magnis dis.
"Terra procul vastis colitur Mavortia campis,
Thraces arant, acri quondam regnata Lycurgo;
Hospitium antiquum Trojæ, sociique penates, 15
Dum fortuna fuit. Feror huc, et litore curvo
Mœnia prima loco, fatis ingressus iniquis;
Æneadasque meo nomen de nomine fingo.
"Sacra Dionææ matri divisque ferebam
Auspicibus cœptorum operum; superoque nitentem 20
Cœlicolum regi mactabam in litore taurum.
Forte fuit juxta tumulus, quo cornea summo
Virgulta et densis hastilibus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
Conatus, ramis tegerem ut frondentibus aras, 25
Horrendum et dictu video mirabile monstrum.
Nam quæ prima solo ruptis radicibus arbos

Vellitur, huic atro liquuntur sanguine guttæ
Et terram tabo maculant. Mihi frigidus horror
Membra quatit, gelidusque coit formidine sanguis. 30
Rursus et alterius lentum convellere vimen
Insequor et causas penitus tentare latentes;
Ater et alterius sequitur de cortice sanguis.
Multa movens animo Nymphas venerabar agrestes
Gradivumque patrem, Geticis qui præsidet arvis, 35
Rite secundarent visus omenque levarent.
Tertia sed postquam majore hastilia nisu
Aggredior genibusque adversæ obluctor arenæ—
Eloquar, an sileam?—gemitus lacrimabilis imo
Auditur tumulo, et vox reddita fertur ad aures: 40
'Quid miserum, Ænea, laceras? jam parce sepulto;
Parce pias scelerare manus. Non me tibi Troja
Externum tulit, aut cruor hic de stipite manat.
Heu! fuge crudeles terras, fuge litus avarum.
Nam Polydorus ego. Hic confixum ferrea texit 45
Telorum seges et jaculis increvit acutis.'
Tum vero ancipiti mentem formidine pressus
Obstupui, steteruntque comæ et vox faucibus hæsit.
"Hunc Polydorum auri quondam cum pondere magno
Infelix Priamus furtim mandarat alendum 50
Threïcio regi, quum jam diffideret armis
Dardaniæ, cingique urbem obsidione videret.
Ille, ut opes fractæ Teucrum, et fortuna recessit,
Res Agamemnonias victriciaque arma secutus
Fas omne abrumpit, Polydorum obtruncat, et auro 55
Vi potitur. Quid non mortalia pectora cogis,
Auri sacra fames! Postquam pavor ossa reliquit,
Delectos populi ad proceres primumque parentem
Monstra deum refero, et quæ sit sententia posco.
Omnibus idem animus scelerata excedere terra, 60
Linqui pollutum hospitium, et dare classibus austros.
Ergo instauramus Polydoro funus, et ingens
Aggeritur tumulo tellus; stant manibus aræ
Cæruleis mæstæ vittis atraque cupresso,
Et circum Iliades crinem de more solutæ: 65
Inferimus tepido spumantia cymbia lacte
Sanguinis et sacri pateras, animamque sepulcro

Condimus, et magna supremum voce ciemus.
" Inde, ubi prima fides pelago, placataque venti
Dant maria, et lenis crepitans vocat auster in altum, 70
Deducunt socii naves et litora complent.
Provehimur portu, terræque urbesque recedunt.
Sacra mari colitur medio gratissima tellus
Nereidum matri et Neptuno Ægæo,
Quam pius Arcitenens oras et litora circum 75
Errantem Mycons e celsa Gyaroque revinxit,
Immotamque coli dedit et contemnere ventos.
Huc feror; hæc fessos tuto placidissima portu
Accipit. Egressi veneramur Apollinis urbem.
Rex Anius, rex idem hominum Phœbique sacerdos, 80
Vittis et sacra redimitus tempora lauro
Occurrit; veterem Anchisen agnoscit amicum.
Junginus hospitio dextras, et tecta subimus.
Templa dei saxo venerabar structa vetusto:
'Da propriam, Thymbræe, domum! da mœnia fessis 85
Et genus et mansuram urbem! Serva altera Trojæ
Pergama, reliquias Danaum atque immitis Achilli!
Quem sequimur? quove ire jubes? ubi ponere sedes?
Da, pater, augurium, atque animis illabere nostris.'
" Vix ea fatus eram, tremere omnia visa repente, 90
Liminaque laurusque dei, totumque moveri
Mons circum, et mugire adytis cortina reclusis.
Submissi petimus terram, et vox fertur ad aures:
'Dardanidæ duri, quæ vos a stirpe parentum
Prima tulit tellus, eadem vos ubere læto 95
Accipiet reduces. Antiquam exquirite matrem.
Hic domus Æneæ cunctis dominabitur oris,
Et nati natorum, et qui nascentur ab illis.'
Hæc Phœbus: mixtoque ingens exorta tumultu
Lætitia, et cuncti, quæ sint ea mœnia, quærunt; 100
Quo Phœbus vocet errantes, jubeatque reverti.
Tum genitor, veterum volvens monumenta virorum,
'Audite, o proceres,' ait, 'et spes discite vestras.
Creta Jovis magni medio jacet insula ponto,
Mons Idæus ubi et gentis cunabula nostræ: 105
Centum urbes habitant magnas, uberrima regna.
Maximus unde pater, si rite audita recordor,

Teucrus Rhœteas primum est advectus ad oras,
Optavitque locum regno. Nondum Ilium et arces
Pergameæ steterant; habitabant vallibus imis. 110
Hinc mater cultrix Cybelæ Corybantiaque æra
Idæumque nemus; hinc fida silentia sacris,
Et juncti currum dominæ subiere leones.
Ergo agite, et divum ducunt qua jussa, sequamur:
Placemus ventos et Gnosia regna petamus. 115
Nec longo distant cursu; modo Jupiter adsit,
Tertia lux classem Cretæis sistet in oris.'
Sic fatus meritos aris mactavit honores,
Taurum Neptuno, taurum tibi, pulcher Apollo,
Nigram Hiemi pecudem, Zephyris felicibus albam. 120
"Fama volat, pulsum regnis cessisse paternis
Idomenea ducem, desertaque litora Cretæ;
Hoste vacare domos, sedesque adstare relictas.
Linquimus Ortygiæ portus, pelagoque volamus,
Bacchatamque jugis Naxon viridemque Donusam, 125
Olearon niveamque Paron sparsasque per æquor
Cycladas et crebris legimus freta concita terris.
Nauticus exoritur vario certamine clamor;
Hortantur socii, Cretam proavosque petamus.
Prosequitur surgens a puppi ventus euntes, 130
Et tandem antiquis Curetum allabimur oris.
Ergo avidus muros optatæ molior urbis,
Pergameamque voco, et lætam cognomine gentem
Hortor amare focos arcemque attollere tectis.
Jamque fere sicco subductæ litore puppes; 135
Connubiis arvisque novis operata juventus;
Jura domosque dabam; subito quum tabida membris,
Corrupto cœli tractu, miserandaque venit
Arboribusque satisque lues et letifer annus.
Linquebant dulces animas, aut ægra trahebant 140
Corpora; tum steriles exurere Sirius agros;
Arebant herbæ, et victum seges ægra negabat.
Rursus ad oraclum Ortygiæ Phœbumque remenso
Hortatur pater ire mari, veniamque precari:
Quam fessis finem rebus ferat, unde laborum 145
Tentare auxilium jubeat, quo vertere cursus.
"Nox erat, et terris animalia somnus habebat:

Effigies sacræ divum Phrygiique penates,
Quos mecum a Troja mediisque ex ignibus urbis
Extuleram, visi ante oculos adstare jacentis 150
In somnis, multo manifesti lumine, qua se
Plena per insertas fundebat luna fenestras;
Tum sic affari et curas his demere dictis:
'Quod tibi delato Ortygiam dicturus Apollo est,
Hic canit, et tua nos en ultro ad limina mittit. 155
Nos te, Dardania incensa, tuaque arma secuti,
Nos tumidum sub te permensi classibus æquor,
Idem venturos tollemus in astra nepotes,
Imperiumque urbi dabimus. Tu mœnia magnis
Magna para, longumque fugæ ne linque laborem. 160
Mutandæ sedes. Non hæc tibi litora suasit
Delius aut Cretæ jussit considere Apollo.
Est locus, Hesperiam Graii cognomine dicunt,
Terra antiqua, potens armis atque ubere glebæ;
Œnotri coluere viri; nunc fama minores 165
Italiam dixisse ducis de nomine gentem.
Hæ nobis propriæ sedes; hinc Dardanus ortus
Iasiusque pater, genus a quo principe nostrum.
Surge age, et hæc lætus longævo dicta parenti
Haud dubitanda refer: Corythum terrasque requirat 170
Ausonias. Dictæa negat tibi Jupiter arva.'
Talibus attonitus visis ac voce deorum,—
Nec sopor illud erat; sed coram agnoscere vultus
Velatasque comas præsentiaque ora videbar;
Tum gelidus toto manabat corpore sudor— 175
Corripio e stratis corpus, tendoque supinas
Ad cœlum cum voce manus, et munera libo
Intemerata focis. Perfecto lætus honore
Anchisen facio certum, remque ordine pando.
Agnovit prolem ambiguam geminosque parentes, 180
Seque novo veterum deceptum errore locorum.
Tum memorat: 'Nate, Iliacis exercite fatis,
Sola mihi tales casus Cassandra canebat.
Nunc repeto, hæc generi portendere debita nostro,
Et sæpe Hesperiam, sæpe Itala regna vocare. 185
Sed quis ad Hesperiæ venturos litora Teucros
Crederet? aut quem tum vatem Cassandra moveret?

Cedamus Phœbo, et moniti meliora sequamur.'
Sic ait: et cuncti dicto paremus ovantes.
Hanc quoque deserimus sedem, paucisque relictis 190
Vela damus, vastumque cava trabe currimus æquor.
"Postquam altum tenuere rates, nec jam amplius ullæ
Apparent terræ, cœlum undique et undique pontus,
Tum mihi cæruleus supra caput adstitit imber
Noctem hiememque ferens, et inhorruit unda tenebris. 195
Continuo venti volvunt mare, magnaque surgunt
Æquora; dispersi jactamur gurgite vasto.
Involvere diem nimbi, et nox humida cœlum
Abstulit; ingeminant abruptis nubibus ignes.
Excutimur cursu et cæcis erramus in undis. 200
Ipse diem noctemque negat discernere cœlo
Nec meminisse viæ media Palinurus in unda.
Tres adeo incertos cæca caligine soles
Erramus pelago, totidem sine sidere noctes.
Quarto terra die primum se attollere tandem 205
Visa, aperire procul montes, ac volvere fumum.
Vela cadunt; remis insurgimus; haud mora, nautæ
Adnixi torquent spumas et cærula verrunt.
Servatum ex undis Strophadum me litora primum
Accipiunt. Strophades Graio stant nomine dictæ 210
Insulæ Ionio in magno, quas dira Celæno
Harpyiæque colunt aliæ, Phineïa postquam
Clausa domus, mensasque metu liquere priores.
Tristius haud illis monstrum, nec sævior ulla
Pestis et ira deum Stygiis sese extulit undis. 215
Virginei volucrum vultus, fœdissima ventris
Proluvies, uncæque manus, et pallida semper
Ora fame.
"Huc ubi delati portus intravimus, ecce
Læta boum passim campis armenta videmus 220
Caprigenumque pecus nullo custode per herbas.
Irruimus ferro, et divos ipsumque vocamus
In partem prædamque Jovem: Tum litore curvo
Exstruimusque toros dapibusque epulamur opimis.
At subitæ horrifico lapsu de montibus adsunt 225
Harpyiæ et magnis quatiunt clangoribus alas,
Diripiuntque dapes contactuque omnia fœdant

Immundo; tum vox tetrum dira inter odorem.
Rursum in secessu longo sub rupe cavata,
Arboribus clausi circum atque horrentibus umbris, 230
Instruimus mensas arisque reponimus ignem:
Rursum ex diverso cœli cæcisque latebris
Turba sonans prædam pedibus circumvolat uncis
Polluit ore dapes. Sociis tunc, arma capessant,
Edico, et dira bellum cum gente gerendum. 235
Haud secus ac jussi faciunt, tectosque per herbam
Disponunt enses et scuta latentia condunt.
Ergo ubi delapsæ sonitum per curva dedere
Litora, dat signum specula Misenus ab alta
Ære cavo. Invadunt socii, et nova prœlia tentant, 240
Obscœnas pelagi ferro fœdare volucres.
Sed neque vim plumis ullam nec vulnera tergo
Accipiunt, celerique fuga sub sidera lapsæ
Semiesam prædam et vestigia fœda relinquunt.
Una in præcelsa concedit rupe Celæno, 245
Infelix vates, rumpitque hanc pectore vocem:
'Bellum etiam pro cæde boum stratisque juvencis,
Laomedontiadæ, bellumne inferre paratis,
Et patrio Harpyias insontes pellere regno?
Accipite ergo animis atque hæc mea figite dicta: 250
Quæ Phœbo pater omnipotens, mihi Phœbus Apollo
Prædixit, vobis Furiarum ego maxima pando.
Italiam cursu petitis; ventisque vocatis
Ibitis Italiam, portusque intrare licebit.
Sed non ante datam cingetis mœnibus urbem, 255
Quam vos dira fames nostræque injuria cædis
Ambesas subigat malis absumere mensas.'
"Dixit, et in silvam pennis ablata refugit.
At sociis subita gelidus formidine sanguis
Deriguit; cecidere animi, nec jam amplius armis, 260
Sed votis precibusque jubent exposcere pacem,
Sive deæ, seu sint diræ obscœnæque volucres.
Et pater Anchises passis de litore palmis
Numina magna vocat, meritosque indicit honores:
'Di, prohibete minas! di, talem avertite casum, 265
Et placidi servate pios!' Tum litore funem
Deripere excussosque jubet laxare rudentes.

Tendunt vela noti: ferimur spumantibus undis,
Qua cursum ventusque gubernatorque vocabat.
Jam medio apparet fluctu nemorosa Zacynthos 270
Dulichiumque Sameque et Neritos ardua saxis.
Effugimus scopulos Ithacæ, Laërtia regna,
Et terram altricem sævi exsecramur Ulixi.
Mox et Leucatæ nimbosa cacumina montis
Et formidatus nautis aperitur Apollo. 275
Hunc petimus fessi, et parvæ succedimus urbi:
Ancora de prora jacitur, stant litore puppes.
"Ergo insperata tandem tellure potiti
Lustramurque Jovi, votisque incendimus aras;
Actiaque Iliacis celebramus litora ludis. 280
Exercent patrias oleo labente palæstras
Nudati socii: juvat evasisse tot urbes
Argolicas mediosque fugam tenuisse per hostes.
Interea magnum sol circumvolvitur annum,
Et glacialis hiems aquilonibus asperat undas; 285
Ære cavo clipeum, magni gestamen Abantis,
Postibus adversis figo, et rem carmine signo:
ÆNEAS HÆC DE DANAIS VICTORIBUS ARMA.
Linquere tum portus jubeo et considere transtris.
Certatim socii feriunt mare et æquora verrunt. 290
Protenus aërias Phæacum abscondimus arces,
Litoraque Epiri legimus, portuque subimus
Chaonio, et celsam Buthroti accedimus urbem.
"Hic incredibilis rerum fama occupat aures,
Priamiden Helenum Graias regnare per urbes, 295
Conjugio Æacidæ Pyrrhi sceptrisque potitum,
Et patrio Andromachen iterum cessisse marito.
Obstupui, miroque incensum pectus amore
Compellare virum et casus cognoscere tantos.
Progredior portu, classes et litora linquens; 300
Sollemnes quum forte dapes et tristia dona
Ante urbem in luco falsi Simoëntis ad undam
Libabat cineri Andromache, manesque vocabat
Hectoreum ad tumulum, viridi quem cespite inanem
Et geminas, causam lacrimis, sacraverat aras. 305
Ut me conspexit venientem et Troïa circum
Arma amens vidit, magnis exterrita monstris

Deriguit visu in medio; calor ossa reliquit;
Labitur, et longo vix tandem tempore fatur:
'Verane te facies, verus mihi nuntius affers, 310
Nate dea? vivisne? aut si lux alma recessit,
Hector ubi est?' dixit, lacrimasque effudit et omnem
Implevit clamore locum. Vix pauca furenti
Subjicio et raris turbatus vocibus hisco:
'Vivo equidem, vitamque extrema per omnia duco. 315
Ne dubita: nam vera vides.
Heu! quis te casus dejectam conjuge tanto
Excipit? aut quæ digna satis fortuna revisit?
Hectoris Andromache Pyrrhin' connubia servas?'
Dejecit vultum et demissa voce locuta est: 320
'O felix una ante alias Priameia virgo,
Hostilem ad tumulum Trojæ sub mœnibus altis
Jussa mori, quæ sortitus non pertulit ullos,
Nec victoris heri tetigit captiva cubile!
Nos, patria incensa, diversa per æquora vectæ, 325
Stirpis Achilleæ fastus juvenemque superbum,
Servitio enixæ, tulimus; qui deinde, secutus
Ledæam Hermionen Lacedæmoniosque hymenæos,
Me famulo famulamque Heleno transmisit habendam.
Ast illum, ereptæ magno inflammatus amore 330
Conjugis et scelerum Furiis agitatus Orestes
Excipit incautum, patriasque obtruncat ad aras.
Morte Neoptolemi regnorum reddita cessit
Pars Heleno, qui Chaonios cognomine campos
Chaoniamque omnem Trojano a Chaone dixit, 335
Pergamaque Iliacamque jugis hanc addidit arcem.
Sed tibi qui cursum venti, quæ fata dedere?
Aut quisnam ignarum nostris deus appulit oris?
Quid puer Ascanius? Superatne? et vescitur aura
Quam tibi jam Troja— 340
Ecqua tamen puero est amissæ cura parentis?
Ecquid in antiquam virtutem animosque virilem
Et pater Æneas et avunculus excitat Hector?'
"Talia fundebat lacrimans longosque ciebat
Incassum fletus; quum ecce a mœnibus heros 345
Priamides multis Helenus comitantibus affert,
Agnoscitque suos, lætusque ad limina ducit,

Et multum lacrimas verba inter singula fundit,
Procedo, et parvam Trojam simulataque magnis
Pergama et arentem Xanthi cognomine rivum 350
Agnosco, Scææque amplector limina portæ.
Nec non et Teucri socia simul urbe fruuntur:
Illos porticibus rex accipiebat in amplis;
Aulaï in medio libabant pocula Bacchi,
Impositis auro dapibus, paterasque tenebant. 355
"Jamque dies alterque dies processit, et auræ
Vela vocant, tumidoque inflatur carbasus austro.
His vatem aggredior dictis ac talia quæso:
'Trojugena, interpres divum, qui numina Phœbi,
Qui tripodas, Clarii laurus, qui sidera sentis 360
Et volucrum linguas et præpetis omina pennæ,
Fare age—namque omnem cursum mihi prospera dixit
Religio, et cuncti suaserunt numine divi
Italiam petere et terras tentare repostas;
Sola novum dictuque nefas Harpyia Celæno 365
Prodigium canit, et tristes denuntiat iras
Obscœnamque famem—quæ prima pericula vito?
Quidque sequens tantos possim superare labores?'
Hic Helenus, cæsis primum de more juvencis,
Exorat pacem divum, vittasque resolvit 370
Sacrati capitis, meque ad tua limina, Phœbe,
Ipse manu multo suspensum numine ducit;
Atque hæc deinde canit divino ex ore sacerdos:
'Nate dea,—nam te majoribus ire per altum
Auspiciis manifesta fides; sic fata deum rex 375
Sortitur, volvitque vices; is vertitur ordo—
Pauca tibi e multis, quo tutior hospita lustres
Æquora et Ausonio possis considere portu,
Expediam dictis; prohibent nam cetera Parcæ
Scire Helenum farique vetat Saturnia Juno. 380
Principio Italiam, quam tu jam rere propinquam,
Vicinosque, ignare, paras invadere portus,
Longa procul longis via dividit invia terris.
Ante et Trinacria lentandus remus in unda,
Et salis Ausonii lustrandum navibus æquor 385
Infernique lacus Æææque insula Circæ,
Quam tuta possis urbem componere terra.

Signa tibi dicam; tu condita mente teneto:
Quum tibi sollicito secreti ad fluminis undam
Litoreis ingens inventa sub ilicibus sus, 390
Triginta capitum fetus enixa, jacebit,
Alba, solo recubans, albi circum ubera nati:
Is locus urbis erit, requies ea certa laborum.
Nec tu mensarum morsus horresce futures;
Fata viam invenient, aderitque vocatus Apollo. 395
Has autem terras Italique hanc litoris oram,
Proxima quæ nostri perfunditur æquoris æstu,
Effuge: cuncta malis habitantur mœnia Graiis.
Hic et Narycii posuerunt mœnia Locri,
Et Sallentinos obsedit milite campos 400
Lyctius Idomeneus; hic illa ducis Meliboei
Parva Philoctetæ subnixa Petelia muro.
Quin, ubi transmissæ steterint trans æquora classes,
Et positis aris jam vota in litore solves,
Purpureo velare comas adopertus amictu, 405
Ne qua inter sanctos ignes in honore deorum
Hostilis facies occurrat et omina turbet.
Hunc socii morem sacrorum, hunc ipse teneto;
Hac casti maneant in religione nepotes.
Ast, ubi digressum Siculæ te admoverit oræ 410
Ventus, et angusti rarescent claustra Pelori,
Læva tibi tellus et longo læva patentur
Æquora circuitu; dextrum fuge litus et undas.
Hæc loca vi quondam et vasta convulsa ruina
Tantum ævi longinqua valet mutare vetustas! 415
Dissiluisse ferunt, quum protinus utraque tellus
Una foret; venit medio vi pontus et undis
Hesperium Siculo latus abscidit, arvaque et urbes
Litore diductas angusto interluit æstu.
Dextrum Scylla latus, lævum implacata Charybdis 420
Obsidet, atque imo barathri ter gurgite vastos
Sorbet in abruptum fluctus, rursusque sub auras
Erigit alternos et sidera verberat unda.
At Scyllam cæcis cohibet spelunca latebris,
Ora exertantem et naves in saxa trahentem. 425
Prima hominis facies et pulchro pectore virgo
Pube tenus; postrema immani corpore pistrix,

Delphinum caudas utero commissa luporum.
Præstat Trinacrii metas lustrare Pachyni
Cessantem, longos et circumflectere cursus, 430
Quam semel informem vasto vidisse sub antro
Scyllam et cæruleis canibus resonantia saxa.
Præterea, si qua est Heleno prudentia, vati
Si qua fides, animum si veris implet Apollo,
Unum illud tibi, nate dea, proque omnibus unum 435
Prædicam et repetens iterumque iterumque monebo:
Junonis magnæ primum prece numen adora;
Junoni cane vota libens dominamque potentem
Supplicibus supera donis: sic denique victor
Trinacria fines Italos mittere relicta. 440
Huc ubi delatus Cumæam accesseris urbem
Divinosque lacus et Averna sonantia silvis,
Insanam vatem aspicies; quæ rupe sub ima
Fata canit, foliisque notas et nomina mandat.
Quæcumque in foliis descripsit carmina virgo, 445
Digerit in numerum atque antro seclusa relinquit.
Illa manent immota locis neque ab ordine cedunt.
Verum eadem, verso tenuis quum cardine ventus
Impulit et teneras turbavit janua frondes,
Nunquam deinde cavo volitantia prendere saxo, 450
Nec revocare situs, aut jungere carmina curat.
Inconsulti abeunt, sedemque odere Sibyllæ.
Hic tibi ne qua moræ fuerint dispendia tanti,—
Quamvis increpitent socii, et vi cursus in altum
Vela vocet, possisque sinus implere secundos,— 455
Quin adeas vatem, precibusque oracula poscas.
Ipsa canat, vocemque volens atque ora resolvat.
Illa tibi Italiæ populos, venturaque bella,
Et quo quemque modo fugiasque ferasque laborem,
Expediet, cursusque dabit venerata secundos. 460
Hæc sunt, quæ nostra liceat te voce moneri.
Vade age, et ingentem factis fer ad æthera Trojam.'
"Quæ postquam vates sic ore effatus amico est,
Dona dehinc auro gravia sectoque elephanto
Imperat ad naves ferri, stipatque carinis 465
Ingens argentum Dodonæosque lebetas,
Loricam consertam hamis auroque trilicem,

Et conum insignis galeæ cristasque comantes,
Arma Neoptolemi. Sunt et sua dona parenti.
Addit equos, additque duces; 470
Remigium supplet; socios simul instruit armis.
" Interea classem velis aptare jubebat
Anchises, fieret vento mora ne qua ferenti.
Quem Phœbi interpres multo compellat honore:
'Conjugio, Anchisa, Veneris dignate superbo, 475
Cura deum, bis Pergameis erepte ruinis,
Ecce tibi Ausoniæ tellus: hanc arripe velis.
Et tamen hanc pelago præterlabare necesse est:
Ausoniæ pars illa procul, quam pandit Apollo.
Vade,' ait, 'o felix nati pietate! quid ultra 480
Provehor et fando surgentes demoror austros?'
Nec minus Andromache, digressu mæsta supremo,
Fert picturatas auri subtemine vestes
Et Phrygiam Ascanio chlamydem, nec cedit honori,
Textilibusque onerat donis, ac talia fatur: 485
'Accipe et hæc, manuum tibi quæ monumenta mearum
Sint, puer, et longum Andromachæ testentur amorem,
Conjugis Hectoreæ. Cape dona extrema tuorum,
O mihi sola mei super Astyanactis imago.
Sic oculos, sic ille manus, sic ora ferebat; 490
Et nunc æquali tecum pubesceret ævo.'
Hos ego digrediens lacrimis affabar obortis:
'Vivite felices, quibus est fortuna peracta
Jam sua: nos alia ex aliis in fata vocamur.
Vobis parta quies; nullum maris æquor arandum, 495
Arva neque Ausoniæ semper cedentia retro
Quærenda. Effigiem Xanthi Trojamque videtis,
Quam vestræ fecere manus, melioribus, opto,
Auspiciis, et quæ fuerit minus obvia Graiis.
Si quando Thybrim vicinaque Thybridis arva 500
Intraro, gentique meæ data mœnia cernam,
Cognatas urbes olim populique propinquos
Epiro, Hesperia,—quibus idem Dardanus auctor
Atque idem casus,—unam faciemus utramque
Trojam animis. Maneat nostros ea cura nepotes.' 505
" Provehimur pelago vicina Ceraunia juxta,
Unde iter Italiam cursusque brevissimus undis.

Sol ruit interea et montes umbrantur opaci:
Sternimur optatæ gremio telluris ad undam,
Sortiti remos, passimque in litore sicco 510
Corpora curamus; fessos sopor irrigat artus.
Necdum orbem medium Nox horis acta subibat:
Haud segnis strato surgit Palinurus et omnes
Explorat ventos, atque auribus aëra captat;
Sidera cuncta notat tacito labentia cœlo, 515
Arcturum pluviasque Hyadas geminosque Triones,
Armatumque auro circumspicit Oriona.
Postquam cuncta videt cœlo constare sereno,
Dat clarum e puppi signum: nos castra movemus
Tentamusque viam et velorum pandimus alas. 520
Jamque rubescebat stellis Aurora fugatis,
Quum procul obscuros colles humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam læto socii clamore salutant.
Tum pater Anchises magnum cratera corona 525
Induit implevitque mero, divosque vocavit
Stans celsa in puppi:
'Di maris et terræ tempestatumque potentes,
Ferte viam vento facilem et spirate secundi.'
Crebrescunt optatæ auræ, portusque patescit 530
Jam propior, templumque apparet in arce Minervæ.
Vela legunt socii, et proras ad litora torquent.
Portus ab Euroo fluctu curvatus in arcum;
Objectæ salsa spumant aspargine cautes:
Ipse latet; gemino demittunt brachia muro 535
Turriti scopuli, refugitque ab litore templum.
Quatuor hic, primum omen, equos in gramine vidi
Tondentes campum late, candore nivali.
Et pater Anchises: 'Bellum, o terra hospita, portas;
Bello armantur equi; bellum hæc armenta minantur. 540
Sed tamen idem olim curru succedere sueti
Quadrupedes, et frena jugo concordia ferre;
Spes et pacis,' ait. Tum numina sancta precamur
Palladis armisonæ, quæ prima accepit ovantes;
Et capita ante aras Phrygio velamur amictu; 545
Præceptisque Heleni, dederat quæ maxima, rite
Junoni Argivæ jussos adolemus honores.

"Haud mora: continuo perfectis ordine votis,
Cornua velatarum obvertimus antennarum,
Grajugenumque domos suspectaque linquimus arva. 550
Hinc sinus Herculei, si vera est fama, Tarenti
Cernitur. Attollit se diva Lacinia contra,
Caulonisque arces et navifragum Scylaceum.
Tum procul e fluctu Trinacria cernitur Ætna,
Et gemitum ingentem pelagi pulsataque saxa 555
Audimus longe, fractasque ad litora voces;
Exsultantque vada, atque æstu miscentur arenæ.
Et pater Anchises: 'Nimirum hæc illa Charybdis;
Hos Helenus scopulos, hæc saxa horrenda canebat.
Eripite, o socii, pariterque insurgite remis.' 560
Haud minus ac jussi faciunt; primusque rudentem
Contorsit lævas proram Palinurus ad undas;
Lævam cuncta cohors remis ventisque petivit.
Tollimur in cœlum curvato gurgite, et idem
Subducta ad manes imos desedimus unda. 565
Ter scopuli clamorem inter cava saxa dedere:
Ter spumam elisam et rorantia vidimus astra.
Interea fessos ventus cum sole reliquit,
Ignarique viæ Cyclopum allabimur oris.
"Portus ab accessu ventorum immotus, et ingens 570
Ipse; sed horrificis juxta tonat Ætna ruinis,
Interdumque atram prorumpit ad æthera nubem
Turbine fumantem picco et candente favilla,
Attollitque globos flammarum et sidera lambit:
Interdum scopulos avulsaque viscera montis 575
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.
Fama est, Enceladi semiustum fulmine corpus
Urgeri mole hac, ingentemque insuper Ætnam
Impositam ruptis flammam exspirare caminis; 580
Et, fessum quoties mutet latus, intremere omnem
Murmure Trinacriam, et cœlum subtexere fumo.
Noctem illam tecti silvis immania monstra
Perferimus, nec, quæ sonitum det causa, videmus.
Nam neque erant astrorum ignes, nec lucidus æthra 585
Siderea polus, obscuro sed nubila cœlo,
Et lunam in nimbo nox intempesta tenebat.

"Postera jamque dies primo surgebat Eoo,
Humentemque Aurora polo dimoverat umbram;
Quum subito e silvis, macie confecta suprema, 590
Ignoti nova forma viri miserandaque cultu
Procedit, supplexque manus ad litora tendit.
Respicimus. Dira illuvies immissaque barba,
Consertum tegumen spinis: at cetera Graius,
Et quondam patriis ad Trojam missus in armis. 595
Isque ubi Dardanios habitus et Troïa vidit
Arma procul, paulum aspectu conterritus hæsit,
Continuitque gradum; mox sese ad litora præceps
Cum fletu precibusque tulit: 'Per sidera testor,
Per superos atque hoc cœli spirabile lumen: 600
Tollite me, Teucri; quascumque abducite terras;
Hoc sat erit. Scio me Danais e classibus unum,
Et bello Iliacos fateor petiisse penates.
Pro quo, si sceleris tanta est injuria nostri,
Spargite me in fluctus vastoque immergite ponto. 605
Si pereo, hominum manibus periisse juvabit.'
Dixerat; et genua amplexus genibusque volutans
Hærebat. Qui sit, fari, quo sanguine cretus,
Hortamur; quæ deinde agitet fortuna, fateri.
Ipse pater dextram Anchises, haud multa moratus, 610
Dat juveni, atque animum præsenti pignore firmat.
Ille hæc, deposita tandem formidine, fatur:
"'Sum patria ex Ithaca, comes infelicis Ulixi,
Nomen Achemenides, Trojam genitore Adamasto
Paupere (mansissetque utinam fortuna!) profectus. 615
Hic me, dum trepidi crudelia limina linquunt,
Immemores socii vasto Cyclopis in antro
Deseruere. Domus sanie dapibusque cruentis,
Intus opaca, ingens. Ipse arduus, altaque pulsat
Sidera, (Di, talem terris avertite pestem!) 620
Nec visu facilis, nec dictu affabilis ulli.
Visceribus miserorum et sanguine vescitur atro.
Vidi egomet, duo de numero quum corpora nostro
Prensa manu magna medio resupinus in antro
Frangeret ad saxum, sanieque exspersa natarent 625
Limina; vidi, atro quum membra fluentia tabo
Manderet, et tepidi tremerent sub dentibus artus.

Haud impune quidem; nec talia passus Ulixes,
Oblitusve sui est Ithacus discrimine tanto.
Nam simul expletus dapibus vinoque sepultus 630
Cervicem inflexam posuit, jacuitque per antrum
Immensus, saniem eructans ac frusta cruento
Per somnum commixta mero, nos, magna precati
Numina sortitique vices, una undique circum
Fundimur, et telo lumen terebramus acuto 635
Ingens, quod torva solum sub fronte latebat,
Argolici clipei aut Phœbeæ lampadis instar,
Et tandem læti sociorum ulciscimur umbras.
Sed fugite, o miseri, fugite, atque ab litore funem
Rumpite. 640
Nam, qualis quantusque cavo Polyphemus in antro
Lanigeras claudit pecudes atque ubera pressat,
Centum alii curva hæc habitant ad litora vulgo
Infandi Cyclopes et altis montibus errant.
Tertia jam Lunæ se cornua lumine complent, 645
Quum vitam in silvis inter deserta ferarum
Lustra domosque traho, vastosque ab rupe Cyclopas
Prospicio, sonitumque pedum vocemque tremisco.
Victum infelicem, baccas lapidosaque corna,
Dant rami, et vulsis pascunt radicibus herbæ. 650
Omnia collustrans, hanc primum ad litora classem
Conspexi venientem. Huic me, quæcumque fuisset,
Addixi: satis est gentem effugisse nefandam.
Vos animam hanc potius quocumque absumite leto.'
"Vix ea fatus erat, summo quum monte videmus 655
Ipsum inter pecudes vasta se mole moventem
Pastorem Polyphemum et litora nota petentem,—
Monstrum horrendum, informe, ingens, cui lumen ademtum.
Truncа manu pinus regit et vestigia firmat;
Lanigeræ comitantur oves; ea sola voluptas 660
Solamenque mali.
Postquam altos tetigit fluctus et ad æquora venit,
Luminis effossi fluidum lavit inde cruorem,
Dentibus infrendens gemitu; graditurque per æquor
Jam medium, necdum fluctus latera ardua tinxit. 665
Nos procul inde fugam trepidi celerare, recepto
Supplice sic merito, tacitique incidere funem;

Verrimus et proni certantibus æquora remis.
Sensit, et ad sonitum vocis vestigia torsit.
Verum ubi nulla datur dextra affectare potestas, 670
Nec potis Ionios fluctus æquare sequendo,
Clamorem immensum tollit, quo pontus et omnes
Contremuere undæ, penitusque exterrita tellus
Italiæ, curvisque immugiit Ætna cavernis.
At genus e silvis Cyclopum et montibus altis 675
Excitum ruit ad portus et litora complent.
Cernimus adstantes nequidquam lumine torvo
Ætnæos fratres, cœlo capita alta ferentes,
Concilium horrendum: quales quum vertice celso
Aëriæ quercus aut coniferæ cyparissi 680
Constiterunt, silva alta Jovis lucusve Dianæ.
Præcipites metus acer agit quocumque rudentes
Excutere, et ventis intendere vela secundis.
Contra jussa monent Heleni, Scyllam atque Charybdim
Inter, utramque viam leti discrimine parvo, 685
Ni teneant cursus; certum est dare lintea retro.
Ecce autem Boreas angusta ab sede Pelori
Missus adest. Vivo prætervehor ostia saxo
Pantagiæ Megarosque sinus Thapsumque jacentem.
Talia monstrabat relegens errata retrorsum 690
Litora Achemenides, comes infelicis Ulixi.
"Sicanio prætenta sinu jacet insula contra
Plemmyrium undosum; nomen dixere priores
Ortygiam. Alpheum fama est huc Elidis amnem
Occultas egisse vias subter mare, qui nunc 695
Ore, Arethusa, tuo Siculis confunditur undis.
Jussi numina magna loci veneramur; et inde
Exsupero præpingue solum stagnantis Helori.
Hinc altas cautes projectaque saxa Pachyni
Radimus, et fatis nunquam concessa moveri 700
Apparet Camarina procul campique Geloi
Immanisque Gela fluvii cognomine dicta.
Arduus inde Acragas ostentat maxima longe
Mœnia, magnanimum quondam generator equorum.
Teque datis linquo ventis, palmosa Selinus, 705
Et vada dura lego saxis Lilybeïa cæcis.
Hinc Drepani me portus et illætabilis ora

Accipit. Hic, Pelagi tot tempestatibus actus,
Heu! genitorem, omnis curæ casusque levamen,
Amitto Anchisen: hic me, pater optime, fessum 710
Deseris, heu! tantis nequidquam erepte periclis.
Nec vates Helenus, quum multa horrenda moneret,
Hos mihi prædixit luctus, non dira Celæno.
Hic labor extremus, longarum hæc meta viarum.
Hinc me digressum vestris deus appulit oris." 715
Sic pater Æneas intentis omnibus unus
Fata renarrabat divum, cursusque docebat.
Conticuit tandem, factoque hic fine quievit.

P. VIRGILII MARONIS

ÆNEIDOS

LIBER QUARTUS.

At regina gravi jamdudum saucia cura
Vulnus alit venis, et cæco carpitur igni.
Multa viri virtus animo, multusque recursat
Gentis honos; hærent infixi pectore vultus
Verbaque, nec placidam membris dat cura quietem. 5
Postera Phœbea lustrabat lampade terras
Humentemque Aurora polo dimoverat umbram,
Quum sic unanimam alloquitur male sana sororem:
"Anna soror, quæ me suspensum insomnia terrent!
Quis novus hic nostris successit sedibus hospes! 10
Quem sese ore ferens! quam forti pectore et armis!
Credo equidem, nec vana fides, genus esse deorum.
Degeneres animos timor arguit. Heu, quibus ille
Jactatus fatis! quæ bella exhausta canebat!
Si mihi non animo fixum immotumque sederet, 15
Ne cui me vinclo vellem sociare jugali,
Postquam primus amor deceptam morte fefellit;
Si non pertæsum thalami tædæque fuisset,
Huic uni forsan potui sucumbere culpæ.
Anna, fatebor enim, miseri post fata Sychæi 20
Conjugis, et sparsos fraterna cæde penates,
Solus hic inflexit sensus animumque labantem
Impulit: agnosco veteris vestigia flammæ.
Sed mihi vel tellus optem prius ima dehiscat,
Vel pater omnipotens adigat me fulmine ad umbras, 25
Pallentes umbras Erebi noctemque profundam,
Ante, Pudor, quam te violo, aut tua jura resolvo.

Ille meos, primus qui me sibi junxit, amores
Abstulit; ille habeat secum servetque sepulcro."
Sic effata sinum lacrimis impleverat obortis. 30
Anna refert: "O luce magis dilecta sorori,
Solane perpetua maerens carpere juventa?
Nec dulces natos, Veneris nec praemia noris?
Id cinerem aut manes credis curare sepultos?
Esto: aegram nulli quondam flexere mariti, 35
Non Libyae, non ante Tyro; despectus Iarbas
Ductoresque alii, quos Africa terra triumphis
Dives alit: placitone etiam pugnabis amori?
Nec venit in mentem, quorum consederis arvis?
Hinc Gaetulae urbes, genus insuperabile bello, 40
Et Numidae infreni cingunt et inhospita Syrtis;
Hinc deserta siti regio lateque furentes
Barcaei. Quid bella Tyro surgentia dicam
Germanique minas?
Dis equidem auspicibus reor et Junone secunda 45
Hunc cursum Iliacas vento tenuisse carinas.
Quam tu urbem, soror, hanc cernes, quae surgere regna
Conjugio tali! Teucrum comitantibus armis
Punica se quantis attollet gloria rebus!
Tu modo posce deos veniam, sacrisque litatis 50
Indulge hospitio, causasque innecte morandi,
Dum pelago desaevit hiems et aquosus Orion,
Quassatae que rates, dum non tractabile caelum."
His dictis incensum animum inflammavit amore,
Spemque dedit dubiae mentis solvitque pudorem. 55
Principio delubra adeunt, pacemque per aras
Exquirunt: mactant lectas de more bidentes
Legiferae Cereri Phoeboque patrique Lyaeo,
Junoni ante omnes, cui vincla jugalia curae.
Ipsa tenens dextra pateram pulcherrima Dido 60
Candentis vaccae media inter cornua fundit;
Aut ante ora deum pingues spatiatur ad aras,
Instauratque diem donis, pecudumque recludit
Pectoribus inhians spirantia consulit exta.
Heu vatum ignarae mentes! quid vota furentem, 65
Quid delubra juvant? Est mollis flamma medullas
Interea, et tacitum vivit sub pectore vulnus.

Uritur infelix Dido totaque vagatur
Urbe furens, qualis conjecta cerva sagitta,
Quam procul incautam nemora inter Cresia fixit 70
Pastor agens telis, liquitque volatile ferrum
Nescius: illa fuga silvas saltusque peragrat
Dictæos; hæret lateri letalis arundo.
Nunc media Ænean secum per mœnia ducit,
Sidoniasque ostentat opes urbemque paratam; 75
Incipit effari, mediaque in voce resistit:
Nunc eadem labente die convivia quærit,
Iliacosque iterum demens audire labores
Exposcit, pendetque iterum narrantis ab ore.
Post, ubi digressi, lumenque obscura vicissim 80
Luna premit, suadentque cadentia sidera somnos,
Sola domo mæret vacua, stratisque relictis
Incubat: illum absens absentem auditque videtque.
Aut gremio Ascanium, genitoris imagine capta,
Detinet, infandum si fallere possit amorem. 85
Non cœptæ assurgunt turres, non arma juventus
Exercet, portusve aut propugnacula bello
Tuta parant: pendent opera interrupta minæque
Murorum ingentes æquataque machina cœlo.
Quam simul ac tali persensit peste teneri 90
Cara Jovis conjux, nec famam obstare furori,
Talibus aggreditur Venerem Saturnia dictis:
"Egregiam vero laudem et spolia ampla refertis
Tuque puerque tuus; magnum et memorabile numen,
Una dolo divum si femina victa duorum est. 95
Nec me adeo fallit, veritam te mœnia nostra,
Suspectas habuisse domos Carthaginis altæ.
Sed quis erit modus? aut quo nunc certamine tanto?
Quin potius pacem æternam pactosque hymenæos
Exercemus? habes, tota quod mente petisti: 100
Ardet amans Dido traxitque per ossa furorem.
Communem hunc ergo populum paribusque regamus
Auspiciis; liceat Phrygio servire marito,
Dotalisque tuæ Tyrios permittere dextræ."
Olli—sensit enim simulata mente locutam, 105
Quo regnum Italiæ Libycas averteret oras—
Sic contra est ingressa Venus: "Quis talia demens

Abnuat, aut tecum malit contendere bello?
Si modo, quod memoras, factum fortuna sequatur.
Sed fatis incerta feror, si Jupiter unam 110
Esse velit Tyriis urbem Trojaque profectis,
Miscerive probet populos, aut fœdera jungi.
Tu conjux; tibi fas animum tentare precando.
Perge; sequar." Tum sic excepit regia Juno:
"Mecum erit iste labor. Nunc qua ratione, quod instat, 115
Confieri possit, paucis, adverte, docebo.
Venatum Æneas unaque miserrima Dido
In nemus ire parant, ubi primos crastinus ortus
Extulerit Titan, radiisque retexerit orbem.
His ego nigrantem commixta grandine nimbum, 120
Dum trepidant alæ, saltusque indagine cingunt,
Desuper infundam, et tonitru cœlum omne ciebo.
Diffugient comites, et nocte tegentur opaca:
Speluncam Dido dux et Trojanus eandem
Devenient. Adero, et, tua si mihi certa voluntas, 125
Connubio jungam stabili propriamque dicabo.
Hic Hymenæus erit." Non adversata petenti
Annuit, atque dolis risit Cytherea repertis.
Oceanum interea surgens Aurora reliquit.
It portis jubare exorto delecta juventus: 130
Retia rara, plagæ, lato venabula ferro,
Massylique ruunt equites et odora canum vis.
Reginam thalamo cunctantem ad limina primi
Pœnorum exspectant; ostroque insignis et auro
Stat sonipes ac frena ferox spumantia mandit. 135
Tandem progreditur magna stipante caterva,
Sidoniam picto chlamydem circumdata limbo:
Cui pharetra ex auro, crines nodantur in aurum,
Aurea purpureum subnectit fibula vestem:
Nec non et Phrygii comites et lætus Iulus 140
Incedunt. Ipse ante alios pulcherrimus omnes
Infert se socium Æneas, atque agmina jungit:
Qualis ubi hibernam Lyciam Xanthique fluenta
Deserit ac Delum maternam invisit Apollo,
Instauratque choros, mixtique altaria circum 145
Cretesque Dryopesque fremunt pictique Agathyrsi:
Ipse jugis Cynthi graditur, mollique fluentem

Fronde premit crinem fingens atque implicat auro;
Tela sonant humeris. Haud illo segnior ibat
Æneas; tantum egregio decus enitet ore. 150
Postquam altos ventum in montes atque invia lustra,
Ecce feræ, saxi dejectæ vertice, capræ
Decurrere jugis; alia de parte patentes
Transmittunt cursu campos atque agmina cervi
Pulverulenta fuga glomerant montesque relinquunt. 155
At puer Ascanius mediis in vallibus acri
Gaudet equo, jamque hos cursu, jam præterit illos,
Spumantemque dari pecora inter inertia votis
Optat aprum, aut fulvum descendere monte leonem.
Interea magno misceri murmure cœlum 160
Incipit: insequitur commixta grandine nimbus;
Et Tyrii comites passim et Trojana juventus
Dardaniusque nepos Veneris diversa per agros
Tecta metu petiere: ruunt de montibus amnes.
Speluncam Dido dux et Trojanus eandem 165
Deveniunt. Prima et Tellus et pronuba Juno
Dant signum: fulsere ignes et conscius æther
Connubiis, summoque ulularunt vertice Nymphæ.
Ille dies primus leti primusque malorum
Causa fuit; neque enim specie famave movetur, 170
Nec jam furtivum Dido meditatur amorem:
Conjugium vocat; hoc prætexit nomine culpam.
Extemplo Libyæ magnas it Fama per urbes,—
Fama, malum qua non aliud velocius ullum
Mobilitate viget viresque acquirit eundo; 175
Parva metu primo, mox sese attollit in auras,
Ingrediturque solo, et caput inter nubila condit.
Illam Terra parens, ira irritata deorum,
Extremam, ut perhibent, Cœo Enceladoque sororem
Progenuit, pedibus celerem et pernicibus alis; 180
Monstrum horrendum, ingens, cui quot sunt corpore plumæ,
Tot vigiles oculi subter, mirabile dictu,
Tot linguæ, totidem ora sonant, tot subrigit aures.
Nocte volat cœli medio terræque per umbram
Stridens, nec dulci declinat lumina somno; 185
Luce sedet custos aut summi culmine tecti,
Turribus aut altis, et magnas territat urbes,

Tam ficti pravique tenax, quam nuntia veri.
Hæc tum multiplici populos sermone replebat
Gaudens, et pariter facta atque infecta canebat: 190
Venisse Æneam, Trojano a sanguine cretum,
Cui se pulchra viro dignetur jungere Dido;
Nunc hiemem inter se luxu, quam longa, fovere
Regnorum immemores turpique cupidine captos.
Hæc passim dea fœda virum diffundit in ora. 195
Protinus ad regem cursus detorquet Iarban,
Incenditque animum dictis atque aggerat iras.
Hic Hammone satus, rapta Garamantide Nympha,
Templa Jovi centum latis immania regnis,
Centum aras posuit, vigilemque sacraverat ignem, 200
Excubias divum æternas, pecudumque cruore
Pingue solum et variis florentia limina sertis.
Isque amens animi et rumore accensus amaro
Dicitur ante aras, media inter numina divum,
Multa Jovem manibus supplex orasse supinis: 205
"Jupiter omnipotens, cui nunc Maurusia pictis
Gens epulata toris Lenæum libat honorem,
Aspicis hæc? an te, genitor, quum fulmina torques,
Nequidquam horremus? cæcique in nubibus ignes
Terrificant animos et inania murmura miscent? 210
Femina, quæ nostris errans in finibus urbem
Exiguam pretio posuit, cui litus arandum,
Cuique loci leges dedimus, connubia nostra
Repulit ac dominum Æneam in regna recepit.
Et nunc ille Paris cum semiviro comitatu, 215
Mæonia mentum mitra crinemque madentem
Subnixus, rapto potitur: nos munera templis
Quippe tuis ferimus, famamque fovemus inanem."
Talibus orantem dictis arasque tenentem
Audiit omnipotens, oculosque ad mœnia torsit 220
Regia et oblitos famæ melioris amantes.
Tum sic Mercurium alloquitur ac talia mandat:
"Vade age, nate, voca Zephyros et labere pennis,
Dardaniumque ducem, Tyria Carthagine qui nunc
Expectat, fatisque datas non respicit urbes, 225
Alloquere, et celeres defer mea dicta per auras.
Non illum nobis genetrix pulcherrima talem

Promisit, Graiumque ideo bis vindicat armis;
Sed fore, qui gravidam imperiis belloque frementem
Italiam regeret, genus alto a sanguine Teucri 230
Proderet, ac totum sub leges mitteret orbem.
Si nulla accendit tantarum gloria rerum,
Nec super ipse sua molitur laude laborem,
Ascanione pater Romanas invidet arces?
Quid struit? aut qua spe, inimica in gente, moratur? 235
Nec prolem Ausoniam et Lavinia respicit arva?
Naviget: hæc summa est; hic nostri nuntius esto."
Dixerat. Ille patris magni parere parabat
Imperio: et primum pedibus talaria nectit
Aurea, quæ sublimem alis sive æquora supra 240
Seu terram rapido pariter cum flamine portant.
Tum virgam capit; hac animas ille evocat Orco
Pallentes, alias sub Tartara tristia mittit;
Dat somnos adimitque, et lumina morte resignat:
Illa fretus agit ventos, et turbida tranat 245
Nubila. Jamque volans apicem et latera ardua cernit
Atlantis duri, cœlum qui vertice fulcit,—
Atlantis, cinctum assidue cui nubibus atris
Piniferum caput et vento pulsatur et imbri;
Nix humeros infusa tegit: tum flumina mento 250
Præcipitant senis, et glacie riget horrida barba.
Hic primum paribus nitens Cyllenius alis
Constitit; hinc toto præceps se corpore ad undas
Misit, avi similis, quæ circum litora, circum
Piscosos scopulos humilis volat æquora juxta. 255
[Haud aliter terras inter cœlumque volabat,
Litus arenosum ac Libyæ ventosque secabat
Materno veniens ab avo Cyllenia proles.]
Ut primum alatis tetigit magalia plantis,
Ænean fundantem arces ac tecta novantem 260
Conspicit. Atque illi stellatus iaspide fulva
Ensis erat, Tyrioque ardebat murice læna
Demissa ex humeris, dives quæ munera Dido
Fecerat, et tenui telas discreverat auro.
Continuo invadit: "Tu nunc Carthaginis altæ 265
Fundamenta locas, pulchramque uxorius urbem
Exstruis? heu regni rerumque oblite tuarum!

Ipse deum tibi me claro demittit Olympo
Regnator, cœlum et terras qui numine torquet;
Ipse hæc ferre jubet celeres mandata per auras: 270
Quid struis? aut qua spe Libycis teris otia terris?
Si te nulla movet tantarum gloria rerum,
Nec super ipse tua moliris laude laborem,
Ascanium surgentem et spes heredis Iuli
Respice; cui regnum Italiæ Romanaque tellus 275
Debentur." Tali Cyllenius ore locutus
Mortales visus medio sermone reliquit,
Et procul in tenuem ex oculis evanuit auram.
At vero Æneas aspectu obmutuit amens,
Arrectæque horrore comæ, et vox faucibus hæsit. 280
Ardet abire fuga dulcesque relinquere terras,
Attonitus tanto monitu imperioque deorum.
Heu, quid agat? quo nunc reginam ambire furentem
Audeat affatu? quæ prima exordia sumat?
[Atque animum nunc huc celerem, nunc dividit illuc, 285
In partesque rapit varias perque omnia versat.]
Hæc alternanti potior sententia visa est:
Mnesthea Sergestumque vocat fortemque Serestum,
Classem aptent taciti, sociosque ad litora cogant.
Arma parent, et, quæ rebus sit causa novandis, 290
Dissimulent: sese interea, quando optima Dido
Nesciat et tantos rumpi non speret amores,
Tentaturum aditus, et quæ mollissima fandi
Tempora, quis rebus dexter modus. Ocius omnes
Imperio læti parent ac jussa faessunt. 295
At regina dolos (quis fallere possit amantem?)
Præsensit, motusque excepit prima futuros,
Omnia tuta timens. Eadem impia Fama furenti
Detulit armari classem cursumque parari.
Sævit inops animi, totamque incensa per urbem 300
Bacchatur, qualis commotis excita sacris
Thyias, ubi audito stimulant trieterica Bacchi
Orgia, nocturnusque vocat clamore Cithæron.
Tandem his Ænean compellat vocibus ultro:
"Dissimulare etiam sperasti, perfide, tantum 305
Posse nefas, tacitusque mea decedere terra?
Nec te noster amor, nec te data dextera quondam,

Nec moritura tenet crudeli funere Dido?
Quin etiam hiberno moliris sidere classem,
Et mediis properas aquilonibus ire per altum, 310
Crudelis? Quid? si non arva aliena domosque
Ignotas peteres, et Troja antiqua maneret,
Troja per undosum peteretur classibus æquor?
Mene fugis? Per ego has lacrimas dextramque tuam te,—
Quando aliud mihi jam miseræ nihil ipsa reliqui,— 315
Per connubia nostra, per inceptos hymenæos,
Si bene quid de te merui, fuit aut tibi quidquam
Dulce meum, miserere domus labentis, et istam,
Oro, si quis adhuc precibus locus, exue mentem.
Te propter Libycæ gentes Nomadumque tyranni 320
Odere, infensi Tyrii; te propter eundem
Exstinctus pudor, et, qua sola sidera adibam,
Fama prior. Cui me moribundam deseris, hospes?
Hoc solum nomen quoniam de conjuge restat.
Quid moror? an mea Pygmalion dum mœnia frater 325
Destruat, aut captam ducat Gætulus Iarbas?
Saltem si qua mihi de te suscepta fuisset
Ante fugam suboles, si quis mihi parvulus aula
Luderet Æneas, qui te tamen ore referret,
Non equidem omnino capta ac deserta viderer." 330
Dixerat. Ille Jovis monitis immota tenebat
Lumina, et obnixus curam sub corde premebat.
Tandem pauca refert: "Ego te, quæ plurima fando
Enumerare vales, nunquam, Regina, negabo
Promeritam; nec me meminisse pigebit Elissæ, 335
Dum memor ipse mei, dum spiritus hos regit artus.
Pro re pauca loquar. Neque ego hanc absconderc furto
Speravi, ne finge, fugam; nec conjugis unquam
Prætendi tædas, aut hæc in fœdera veni.
Me si fata meis paterentur ducere vitam 340
Auspiciis, et sponte mea componere curas,
Urbem Trojanam primum dulcesque meorum
Relliquias colerem, Priami tecta alta manerent,
Et recidiva manu posuissem Pergama victis.
Sed nunc Italiam magnam Gryneus Apollo, 345
Italiam Lyciæ jussere capessere sortes.
Hic amor, hæc patria est. Si te Carthaginis arces,

Phœnissam, Libycæque aspectus detinet urbis,
Quæ tandem, Ausonia Teucros considere terra,
Invidia est? Et nos fas extera quærere regna. 350
Me patris Anchisæ, quoties humentibus umbris
Nox operit terras, quoties astra ignea surgunt,
Admonet in somnis et turbida terret imago;
Me puer Ascanius capitisque injuria cari,
Quem regno Hesperiæ fraudo et fatalibus arvis. 355
Nunc etiam interpres divum, Jove missus ab ipso,
(Testor utrumque caput) celeres mandata per auras
Detulit: ipse deum manifesto in lumine vidi
Intrantem muros, vocemque his auribus hausi.
Desine meque tuis incendere teque querelis; 360
Italiam non sponte sequor."
Talia dicentem jamdudum aversa tuetur,
Huc illuc volvens oculos, totumque pererrat
Luminibus tacitis, et sic accensa profatur:
"Nec tibi diva parens, generis nec Dardanus auctor, 365
Perfide; sed duris genuit te cautibus horrens
Caucasus, Hyrcanæque admorunt ubera tigres.
Nam quid dissimulo? aut quæ me ad majora reservo?
Num fletu ingemuit nostro? num lumina flexit?
Num lacrimas victus dedit, aut miseratus amantem est? 370
Quæ quibus anteferam? Jam jam nec maxima Juno,
Nec Saturnius hæc oculis pater aspicit æquis.
Nusquam tuta fides. Ejectum litore, egentem
Excepi, et regni demens in parte locavi;
Amissam classem, socios a morte reduxi. 375
Heu furiis incensa feror! Nunc augur Apollo,
Nunc Lyciæ sortes, nunc et Jove missus ab ipso
Interpres divum fert horrida jussa per auras.
Scilicet is superis labor est! ea cura quietos
Sollicitat! Neque te teneo, neque dicta refello. 380
I, sequere Italiam ventis! pete regna per undas!
Spero equidem mediis, si quid pia numina possunt,
Supplicia hauriturum scopulis, et nomine Dido
Sæpe vocaturum. Sequar atris ignibus absens.
Et, quum frigida mors anima seduxerit artus, 385
Omnibus umbra locis adero. Dabis, improbe, pœnas;
Audiam, et hæc manes veniet mihi fama sub imos."

His medium dictis sermonem abrumpit, et auras
Ægra fugit, seque ex oculis avertit et aufert,
Linquens multa metu cunctantem et multa parantem 390
Dicere. Suscipiunt famulæ, collapsaque membra
Marmoreo referunt thalamo stratisque reponunt.
At pius Æneas, quamquam lenire dolentem
Solando cupit et dictis avertere curas,
Multa gemens magnoque animum labefactus amore, 395
Jussa tamen divum exsequitur classemque revisit.
Tum vero Teucri incumbunt et litore celsas
Deducunt toto naves. Natat uncta carina;
Frondentesque ferunt remos et robora silvis
Infabricata fugæ studio. 400
Migrantes cernas totaque ex urbe ruentes;
Ac velut ingentem formicæ farris acervum
Quum populant, hiemis memores, tectoque reponunt;
It nigrum campis agmen, prædamque per herbas
Convectant calle angusto; pars grandia trudunt 405
Obnixæ frumenta humeris; pars agmina cogunt,
Castigantque moras; opere omnis semita fervet.
Quis tibi tunc, Dido, cernenti talia sensus!
Quosve dabas gemitus, quum litora fervere late
Prospiceres arce ex summa, totumque videres 410
Misceri ante oculos tantis clamoribus æquor!
Improbe amor, quid non mortalia pectora cogis!
Ire iterum in lacrimas, iterum tentare precando
Cogitur, et supplex animos submittere amori,
Ne quid inexpertum frustra moritura relinquat. 415
"Anna, vides toto properari litore: circum
Undique convenere; vocat jam carbasus auras,
Puppibus et læti nautæ imposuere coronas.
Hunc ego si potui tantum sperare dolorem,
Et perferre, soror, potero. Miseræ hoc tamen unum 420
Exsequere, Anna, mihi; solam nam perfidus ille
Te colere, arcanos etiam tibi credere sensus;
Sola viri molles aditus et tempora noras.
I, soror, atque hostem supplex affare superbum:
Non ego cum Danais Trojanam exscindere gentem 425
Aulide juravi, classemve ad Pergama misi,
Nec patris Anchisæ cinerem manesve revelli

Cur mea dicta negat duras demittere in aures?
Quo ruit? extremum hoc mis[illegible] det munus amanti,
Exspectet facilemque fugam ventosque ferentes. 430
Non jam conjugium antiquum, quod prodidit, oro,
Nec pulchro ut Latio careat, regnumque relinquat:
Tempus inane peto, requiem spatiumque furori,
Dum mea me victam doceat fortuna dolore.
Extremam hanc oro veniam,—miserere sororis— 435
Quam mihi quum dederis, cumulatam morte remittam."
Talibus oraba[illegible]at, talesque miserrima fletus
Fertque refertque soror. Sed nullis ille movetur
Fletibus, aut voces ullas tractabilis audit;
Fata obstant, placidasque viri deus obstruit aures. 440
Ac velut annoso validam quum robore quercum
Alpini boreæ nunc hinc nunc flatibus illinc
Eruere inter se certant; it stridor, et alto
Consternunt terram concusso stipite frondes:
Ipsa hæret scopulis, et, quantum vertice ad auras 445
Ætherias, tantum radice in Tartara tendit:
Haud secus assiduis hinc atque hinc vocibus heros
Tunditur, et magno persentit pectore curas:
Mens immota manet; lacrimæ volvuntur inanes.
Tum vero infelix fatis exterrita Dido 450
Mortem orat; tædet cœli convexa tueri.
Quo magis inceptum peragat lucemque relinquat,
Vidit, turiferis quum dona imponeret aris—
Horrendum dictu—latices nigrescere sacros,
Fusaque in obscœnum se vertere vina cruorem. 455
Hoc visum nulli, non ipsi effata sorori.
Præterea fuit in tectis de marmore templum
Conjugis antiqui, miro quod honore colebat,
Velleribus niveis et festa fronde revinctum:
Hinc exaudiri voces et verba vocantis 460
Visa viri, nox quum terras obscura teneret,
Solaque culminibus ferali carmine bubo
Sæpe queri et longas in fletum ducere voces.
Multaque præterea vatum prædicta piorum
Terribili monitu horrificant. Agit ipse furentem 465
In somnis ferus Æneas; semperque relinqui
Sola sibi, semper longam incomitata videtur

Ire viam et Tyrios deserta quærere terra:
Eumenidum veluti demens videt agmina Pentheus
Et solem geminum et duplices se ostendere Thebas; 470
Aut Agamemnonius scenis agitatus Orestes
Armatam facibus matrem et serpentibus atris
Quum fugit, ultricesque sedent in limine Diræ.
  Ergo ubi concepit Furias evicta dolore
Decrevitque mori, tempus secum ipsa modumque 475
Exigit, et mæstam dictis aggressa sororem
Consilium vultu tegit, ac spem fronte serenat:
"Inveni, germana, viam—gratare sorori—
Quæ mihi reddat eum, vel eo me solvat amantem.
Oceani finem juxta solemque cadentem 480
Ultimus Æthiopum locus est, ubi maximus Atlas
Axem humero torquet stellis ardentibus aptum:
Hinc mihi Massylæ gentis monstrata sacerdos,
Hesperidum templi custos, epulasque draconi
Quæ dabat, et sacros servabat in arbore ramos, 485
Spargens humida mella soporiferumque papaver.
Hæc se carminibus promittit solvere mentes,
Quas velit, ast aliis duras immittere curas;
Sistere aquam fluviis, et vertere sidera retro;
Nocturnosque ciet manes; mugire videbis 490
Sub pedibus terram, et descendere montibus ornos.
Testor, cara, deos et te, germana, tuumque
Dulce caput, magicas invitam accingier artes.
Tu secreta pyram tecto interiore sub auras
Erige, et arma viri, thalamo quæ fixa reliquit 495
Impius, exuviasque omnes lectumque jugalem,
Quo perii, superimponas. Abolere nefandi
Cuncta viri monumenta juvat, monstratque sacerdos."
Hæc effata silet; pallor simul occupat ora.
Non tamen Anna novis prætexere funera sacris 500
Germanam credit, nec tantos mente furores
Concipit, aut graviora timet, quam morte Sychæi.
Ergo jussa parat.
  At regina, pyra penetrali in sede sub auras
Erecta ingenti tædis atque ilice secta, 505
Intenditque locum sertis et fronde coronat
Funerea; super exuvias ensemque relictum

Effigiemque toro locat, haud ignara futuri.
Stant aræ circum, et crines effusa sacerdos
Ter centum tonat ore deos, Erebumque Chaosque 510
Tergeminamque Hecaten, tria virginis ora Dianæ.
Sparserat et latices simulatos fontis Averni,
Falcibus et messæ ad lunam quæruntur ahenis
Pubentes herbæ, nigri cum lacte veneni;
Quæritur et nascentis equi de fronte revulsus 515
Et matri præreptus amor.
Ipsa mola manibusque piis altaria juxta,
Unum exuta pedem vinclis, in veste recincta,
Testatur moritura deos et conscia fati
Sidera; tum, si quod non æquo fœdere amantes 520
Curæ numen habet justumque memorque, precatur.
Nox erat, et placidum carpebant fessa soporem
Corpora per terras, silvæque et sæva quierant
Æquora, quum medio volvuntur sidera lapsu,
Quum tacet omnis ager. Pecudes pictæque volucres, 525
Quæque lacus late liquidos, quæque aspera dumis
Rura tenent, somno positæ sub nocte silenti,
[Lenibant curas, et corda oblita laborum.]
At non infelix animi Phœnissa, neque unquam
Solvitur in somnos, oculisve aut pectore noctem 530
Accipit; ingeminant curæ, rursusque resurgens
Sævit amor, magnoque irarum fluctuat æstu.
Sic adeo insistit, secumque ita corde volutat:
"En, quid ago? rursusne procos irrisa priores
Experiar? Nomadumque petam connubia supplex, 535
Quos ego sim toties jam dedignata maritos?
Iliacas igitur classes atque ultima Teucrum
Jussa sequar? quianc auxilio juvat ante levatos,
Aut bene apud memores veteris stat gratia facti?
Quis me autem, fac velle, sinet? ratibusve superbis 540
Invisam accipiet? nescis, heu perdita! necdum
Laomedonteæ sentis perjuria gentis?
Quid tum? sola fuga nautas comitabor ovantes?
An Tyriis omnique manu stipata meorum
Inferar? et, quos Sidonia vix urbe revelli, 545
Rursus agam pelago, et ventis dare vela jubebo?
Quin morere, ut merita es, ferroque averte dolorem.

Tu lacrimis evicta meis, tu prima furentem
His, germana, malis oneras atque objicis hosti.
Non licuit thalami expertem sine crimine vitam 550
Degere, more feræ, tales nec tangere curas!
Non servata fides, cineri promissa Sychæo!"
Tantos illa suo rumpebat pectore questus.
Æneas celsa in puppi, jam certus eundi,
Carpebat somnos, rebus jam rite paratis. 555
Huic se forma dei vultu redeuntis eodem
Obtulit in somnis, rursusque ita visa monere est,
Omnia Mercurio similis, vocemque coloremque
Et crines flavos et membra decora juventa:
"Nate dea, potes hoc sub casu ducere somnos? 560
Nec, quæ te circum stent deinde pericula, cernis?
Demens! nec zephyros audis spirare secundos?
Illa dolos dirumque nefas in pectore versat,
Certa mori, varioque irarum fluctuat æstu.
Non fugis hinc præceps, dum præcipitare potestas? 565
Jam mare turbari trabibus sævasque videbis
Collucere faces, jam fervere litora flammis,
Si te his attigerit terris Aurora morantem.
Eia age, rumpe moras. Varium et mutabile semper
Femina." Sic fatus nocti se immiscuit atræ. 570
Tum vero Æneas subitis exterritus umbris
Corripit e somno corpus sociosque fatigat:
"Præcipites vigilate, viri, et considite transtris;
Solvite vela citi. Deus, æthere missus ab alto,
Festinare fugam tortosque incidere funes 575
Ecce iterum stimulat. Sequimur te, sancte deorum,
Quisquis es, imperioque iterum paremus ovantes.
Adsis o placidusque juves, et sidera cœlo
Dextra feras." Dixit; vaginaque eripit ensem
Fulmineum, strictoque ferit retinacula ferro. 580
Idem omnis simul ardor habet; rapiuntque ruuntque:
Litora deseruere; latet sub classibus æquor;
Annixi torquent spumas et cærula verrunt.
Et jam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile. 585
Regina e speculis ut primum albescere lucem
Vidit, et æquatis classem procedere velis,

Litoraque et vacuos sensit sine remige portus,
Terque quaterque manu pectus percussa decorum
Flaventesque abscissa comas, "Pro Jupiter! ibit 590
Hic," ait, "et nostris illusserit advena regnis?
Non arma expedient, totaque ex urbe sequentur,
Diripientque rates alii navalibus? Ite,
Ferte citi flammas, date vela, impellite remos.
Quid loquor? aut ubi sum? Quæ mentem insania mutat? 595
Infelix Dido! nunc te facta impia tangunt?
Tum decuit, quum sceptra dabas. En dextra fidesque,
Quem secum patrios aiunt portare penates!
Quem subiisse humeris confectum ætate parentem!
Non potui abreptum divellere corpus et undis 600
Spargere? non socios, non ipsum absumere ferro
Ascanium, patriisque epulandum ponere mensis?
Verum anceps pugnæ fuerat fortuna.—Fuisset;
Quem metui moritura? Faces in castra tulissem,
Implessemque foros flammis, natumque patremque 605
Cum genere exstinxem, memet super ipsa dedissem.
Sol, qui terrarum flammis opera omnia lustras,
Tuque harum interpres curarum et conscia Juno,
Nocturnisque Hecate triviis ululata per urbes,
Et Diræ ultrices, et di morientis Elissæ, 610
Accipite hæc, meritumque malis advertite numen,
Et nostras audite preces. Si tangere portus
Infandum caput ac terris adnare necesse est,
Et sic fata Jovis poscunt, hic terminus hæret:
At bello audacis populi vexatus et armis, 615
Finibus exterris, complexu avulsus Iuli,
Auxilium imploret, videatque indigna suorum
Funera; nec, quum se sub leges pacis iniquæ
Tradiderit, regno aut optata luce fruatur,
Sed cadat ante diem mediaque inhumatus arena. 620
Hæc precor; hanc vocem extremam cum sanguine fundo.
Tum vos, o Tyrii, stirpem et genus omne futurum
Exercete odiis, cineri hoc mittite nostro
Munera. Nullus amor populis, nec fœdera sunto.
Exoriare aliquis nostris ex ossibus ultor, 625
Qui face Dardanios ferroque sequare colonos,
Nunc, olim, quocumque dabunt se tempore vires.

Litora litoribus contraria, fluctibus undas
Imprecor, arma armis; pugnent ipsique nepotesque."
  Hæc ait, et partes animum versabat in omnes, 630
Invisam quærens quam primum abrumpere lucem.
Tum breviter Barcen nutricem affata Sychæi,
Namque suam patria antiqua cinis ater habebat:
"Annam cara mihi nutrix huc siste sororem;
Dic, corpus properet fluviali spargere lympha, 635
Et pecudes secum et monstrata piacula ducat:
Sic veniat; tuque ipsa pia tege tempora vitta.
Sacra Jovi Stygio, quæ rite incepta paravi,
Perficere est animus, finemque imponere curis,
Dardaniique rogum capitis permittere flammæ." 640
Sic ait. Illa gradum studio celerabat anili.
At trepida et cœptis immanibus effera Dido,
Sanguineam volvens aciem, maculisque trementes
Interfusa genas, et pallida morte futura,
Interiora domus irrumpit limina, et altos 645
Conscendit furibunda rogos, ensemque recludit
Dardanium, non hos quæsitum munus in usus.
Hic postquam Iliacas vestes notumque cubile
Conspexit, paulum lacrimis et mente morata,
Incubuitque toro, dixitque novissima verba: 650
"Dulces exuviæ, dum fata deusque sinebat,
Accipite hanc animam, meque his exsolvite curis.
Vixi, et, quem dederat cursum fortuna, peregi;
Et nunc magna mei sub terras ibit imago.
Urbem præclaram statui, mea mœnia vidi; 655
Ulta virum, pœnas inimico a fratre recepi:
Felix, heu nimium felix, si litora tantum
Nunquam Dardaniæ tetigissent nostra carinæ!"
Dixit: et os impressa toro, "Moriemur inultæ!
Sed moriamur!" ait. "Sic, sic juvat ire sub umbras. 660
Hauriat hunc oculis ignem crudelis ab alto
Dardanus, et nostræ secum ferat omina mortis."
  Dixerat: atque illam media inter talia ferro
Collapsam aspiciunt comites, ensemque cruore
Spumantem sparsasque manus. It clamor ad alta 665
Atria; concussam bacchatur fama per urbem.
Lamentis gemituque et femineo ululatu

Tecta fremunt; resonat magnis plangoribus æther:
Non aliter quam si immissis ruat hostibus omnis
Carthago aut antiqua Tyros; flammæque furentes
Culmina perque hominum volvantur perque deorum. 670
Audiit exanimis, trepidoque exterrita cursu,
Unguibus ora soror fœdans et pectora pugnis,
Per medios ruit, ac morientem nomine clamat:
"Hoc illud, germana, fuit? me fraude petebas? 675
Hoc rogus iste mihi, hoc ignes araque parabant?
Quid primum deserta querar? comitemne sororem
Sprevisti moriens? Eadem me ad fata vocasses:
Idem ambas ferro dolor atque eadem hora tulisset.
His etiam struxi manibus, patriosque vocavi 680
Voce deos, sic te ut posita crudelis abessem?
Exstinxti me teque, soror, populumque patresque
Sidonios urbemque tuam. Date, vulnera lymphis
Abluam, et, extremus si quis super halitus errat,
Ore legam." Sic fata gradus evaserat altos, 685
Semianimemque sinu germanam amplexa fovebat
Cum gemitu, atque atros siccabat veste cruores.
Illa, graves oculos conata attollere, rursus
Deficit; infixum stridit sub pectore vulnus.
Ter sese attollens cubitoque annixa levavit: 690
Ter revoluta toro est, oculisque errantibus alto
Quæsivit cœlo lucem, ingemuitque reperta.
Tum Juno omnipotens, longum miserata dolorem
Difficilesque obitus, Irim demisit Olympo,
Quæ luctantem animam nexosque resolveret artus. 695
Nam, quia nec fato merita nec morte peribat,
Sed misera ante diem subitoque accensa furore,
Nondum illi flavum Proserpina vertice crinem
Abstulerat, Stygioque caput damnaverat Orco.
Ergo Iris croceis per cœlum roscida pennis, 700
Mille trahens varios adverso sole colores,
Devolat, et supra caput adstitit: "Hunc ego Diti
Sacrum jussa fero, teque isto corpore solvo."
Sic ait, et dextra crinem secat: omnis et una
Dilapsus calor, atque in ventos vita recessit. 705

P. VIRGILII MARONIS

ÆNEIDOS

LIBER QUINTUS.

INTEREA medium Æneas jam classe tenebat
Certus iter, fluctusque atros aquilone secabat,
Mœnia respiciens, quæ jam infelicis Elissæ
Collucent flammis. Quæ tantum accenderit ignem,
Causa latet; duri magno sed amore dolores 5
Polluto, notumque, furens quid femina possit,
Triste per augurium Teucrorum pectora ducunt.
Ut pelagus tenuere rates, nec jam amplius ulla
Occurrit tellus, maria undique et undique cœlum;
Olli cæruleus supra caput adstitit imber, 10
Noctem hiememque ferens; et inhorruit unda tenebris.
Ipse gubernator puppi Palinurus ab alta:
"Heu! quianam tanti cinxerunt æthera nimbi?
Quidve, pater Neptune, paras?" Sic deinde locutus
Colligere arma jubet validisque incumbere remis, 15
Obliquatque sinus in ventum, ac talia fatur:
"Magnanime Ænea, non, si mihi Jupiter auctor
Spondeat, hoc sperem Italiam contingere cœlo.
Mutati transversa fremunt et vespere ab atro
Consurgunt venti, atque in nubem cogitur aër. 20
Nec nos obniti contra nec tendere tantum
Sufficimus. Superat quoniam fortuna, sequamur,
Quoque vocat, vertamus iter. Nec litora longe
Fida reor fraterna Erycis portusque Sicanos,
Si modo rite memor servata remetior astra." 25
Tum pius Æneas: "Equidem sic poscere ventos
Jamdudum et frustra cerno te tendere contra.

Flecte viam velis. An sit mihi gratior ulla,
Quove magis fessas optem demittere naves,
Quam quæ Dardanium tellus mihi servat Acesten, 30
Et patris Anchisæ gremio complectitur ossa?"
Hæc ubi dicta, petunt portus, et vela secundi
Intendunt zephyri; fertur cita gurgite classis,
Et tandem læti notæ advertuntur arenæ.
At procul excelso miratus vertice montis 35
Adventum sociasque rates occurrit Acestes,
Horridus in jaculis et pelle Libystidis ursæ,
Troja Crimiso conceptum flumine mater
Quem genuit. Veterum non immemor ille parentum
Gratatur reduces et gaza lætus agresti 40
Excipit, ac fessos opibus solatur amicis.
Postera quum primo stellas oriente fugarat
Clara dies, socios in cœtum litore ab omni
Advocat Æneas, tumulique ex aggere fatur:
"Dardanidæ magni, genus alto a sanguine divum, 45
Annus exactis completur mensibus orbis,
Ex quo reliquias divinique ossa parentis
Condidimus terra, mœstasque sacravimus aras.
Jamque dies, ni fallor, adest, quem semper acerbum,
Semper honoratum (sic di voluistis), habebo. 50
Hunc ego, Gætulis agerem si Syrtibus exsul,
Argolicove mari deprensus et urbe Mycenæ,
Annua vota tamen solemnesque ordine pompas
Exsequerer, strueremque suis altaria donis.
Nunc ultro ad cineres ipsius et ossa parentis, 55
Haud equidem sine mente reor, sine numine divum,
Adeumus, et portus delati intramus amicos.
Ergo agite, et lætum cuncti celebremus honorem;
Poscamus ventos, atque hæc in sacra quotannis
Urbe velit posita templis sibi ferre dicatis. 60
Bina boum vobis Troja generatus Acestes
Dat numero capita in naves; adhibete penates
Et patrios epulis et quos colit hospes Acestes.
Præterea, si nona diem mortalibus almum
Aurora extulerit radiisque retexerit orbem, 65
Prima citæ Teucris ponam certamina classis;
Quique pedum cursu valet, et qui viribus audax

Aut jaculo incedit melior levibusque sagittis,
Seu crudo fidit pugnam committere cestu;
Cuncti adsint, meritæque exspectent præmia palmæ. 70
Cre favete omnes, et tempora cingite ramis."
Sic fatus, velat materna tempora myrto.
Hoc Helymus facit, hoc ævi maturus Acestes,
Hoc puer Ascanius, sequitur quos cetera pubes.
Ille e concilio multis cum millibus ibat 75
Ad tumulum, magna medius comitante caterva.
Hic duo rite mero libans carchesia Baccho
Fundit humi, duo lacte novo, duo sanguine sacro,
Purpureosque jacit flores, ac talia fatur:
"Salve, sancte parens, iterum; salvete, recepti 80
Nequidquam cineres animæque umbræque paternæ.
Non licuit fines Italos fataliaque arva,
Nec tecum Ausonium, quicumque est, quærere Thybrim."
Dixerat hæc; adytis quum lubricus anguis ab imis
Septem ingens gyros, septena volumina traxit, 85
Amplexus placide tumulum lapsusque per aras,
Cæruleæ cui terga notæ maculosus et auro
Squamam incendebat fulgor, ceu nubibus arcus
Mille jacit varios adverso sole colores.
Obstupuit visu Æneas: ille agmine longo 90
Tandem inter pateras et levia pocula serpens
Libavitque dapes, rursusque innoxius imo
Successit tumulo et depasta altaria liquit.
Hoc magis inceptos genitori instaurat honores,
Incertus, Geniumne loci famulumne parentis 95
Esse putet: cædit binas de more bidentes
Totque sues totidem nigrantes terga juvencos;
Vinaque fundebat pateris, animamque vocabat
Anchisæ magni manesque Acheronte remissos.
Nec non et socii, quæ cuique est copia, læti 100
Dona ferunt, onerant aras, mactantque juvencos:
Ordine ahena locant alii, fusique per herbam
Subjiciunt veribus prunas et viscera torrent.
Exspectata dies aderat nonamque serena
Auroram Phaëthontis equi jam luce vehebant, 105
Famaque finitimos et clari nomen Acestæ
Excierat: læto complerant litora cœtu,

Visuri Æneadas, pars et certare parati.
Munera principio ante oculos circoque locantur
In medio, sacri tripodes viridesque coronæ 110
Et palmæ, pretium victoribus, armaque et ostro
Perfusæ vestes, argenti aurique talenta;
Et tuba commissos medio canit aggere ludos.
Prima pares ineunt gravibus certamina remis
Quatuor ex omni delectæ classe carinæ: 115
Velocem Mnestheus agit acri remige Pristim,
Mox Italus Mnestheus, genus a quo nomine Memmi;
Ingentemque Gyas ingenti mole Chimæram,
Urbis opus, triplici pubes quam Dardana versu
Impellunt, terno consurgunt ordine remi; 120
Sergestusque, domus tenet a quo Sergia nomen,
Centauro invehitur magna; Scyllaque Cloanthus
Cærulea, genus unde tibi, Romane Cluenti.
Est procul in pelago saxum spumantia contra
Litora, quod tumidis submersum tunditur olim 125
Fluctibus, hiberni condunt ubi sidera Cori;
Tranquillo silet, immotaque attollitur unda
Campus et apricis statio gratissima mergis.
Hic viridem Æneas frondenti ex ilice metam
Constituit signum nautis pater, unde reverti 130
Scirent et longos ubi circumflectere cursus.
Tum loca sorte legunt, ipsique in puppibus auro
Ductores longe effulgent ostroque decori;
Cetera populea velatur fronde juventus
Nudatosque humeros oleo perfusa nitescit. 135
Considunt transtris, intentaque brachia remis:
Intenti exspectant signum, exsultantiaque haurit
Corda pavor pulsans laudumque arrecta cupido.
Inde ubi clara dedit sonitum tuba, finibus omnes,
Haud mora, prosiluere suis: ferit æthera clamor 140
Nauticus; adductis spumant freta versa lacertis.
Infindunt pariter sulcos, totumque dehiscit
Convulsum remis rostrisque tridentibus æquor,
Non tam præcipites bijugo certamine campum
Corripuere ruuntque effusi carcere currus; 145
Nec sic immissis auriga undantia lora
Concussere jugis pronique in verbera pendent

Tum plausu fremituque virum studiisque faventum
Consonat omne nemus, vocemque inclusa volutant
Litora; pulsati colles clamore resultant. 150
Effugit ante alios primisque elabitur undis
Turbam inter fremitumque Gyas; quem deinde Cloanthus
Consequitur, melior remis; sed pondere pinus
Tarda tenet. Post hos æquo discrimine Pristis
Centaurusque locum tendunt superare priorem; 155
Et nunc Pristis habet, nunc victam præterit ingens
Centaurus; nunc una ambæ junctisque feruntur
Frontibus et longa sulcant vada salsa carina.
Jamque propinquabant scopulo metamque tenebant:
Cum princeps medioque Gyas in gurgite victor 160
Rectorem navis compellat voce Menœten:
"Quo tantum mihi dexter abis? huc dirige gressum;
Litus ama, et lævas stringat, sine, palmula cautes;
Altum alii teneant." Dixit: Sed cæca Menœtes
Saxa timens proram pelagi detorquet ad undas. 165
"Quo diversus abis?" "iterum pete saxa, Menœte,"
Cum clamore Gyas revocabat; et ecce Cloanthum
Respicit instantem tergo et propiora tenentem.
Ille inter navemque Gyæ scopulosque sonantes
Radit iter lævum interior, subitoque priorem 170
Præterit et metis tenet æquora tuta relictis.
Tum vero exarsit juveni dolor ossibus ingens,
Nec lacrimis caruere genæ; segnemque Menœten,
Oblitus decorisque sui sociumque salutis,
In mare præcipitem puppi deturbat ab alta: 175
Ipse gubernaclo rector subit, ipse magister,
Hortaturque viros, clavumque ad litora torquet.
At gravis, ut fundo vix tandem redditus imo est,
Jam senior madidaque fluens in veste Menœtes
Summa petit scopuli siccaque in rupe resedit. 180
Illum et labentem Teucri et risere natantem,
Et salsos rident revomentem pectore fluctus.
Hic læta extremis spes est accensa duobus,
Sergesto Mnestheique, Gyan superare morantem.
Sergestus capit ante locum scopuloque propinquat: 185
Nec tota tamen ille prior præeunte carina;
Parte prior; partem rostro premit æmula Pristis.

At media socios incedens nave per ipsos
Hortatur Mnestheus: "Nunc, nunc insurgite remis,
Hectorei socii, Trojæ quos sorte suprema 190
Delegi comites; nunc illas promite vires,
Nunc animos, quibus in Gætulis Syrtibus usi
Ionioque mari Maleæque sequacibus undis.
Non jam prima peto Mnestheus, neque vincere certo;
Quanquam o!—sed superent quibus hoc, Neptune, dedisti;
Extremos pudeat rediisse: hoc vincite, cives, [195
Et prohibete nefas." Olli certamine summo
Procumbunt: vastis tremit ictibus aera puppis,
Subtrahiturque solum; tum creber anhelitus artus
Aridaque ora quatit; sudor fluit undique rivis. 200
Attulit ipse viris optatum casus honorem.
Namque furens animi dum proram ad saxa suburgit
Interior spatioque subit Sergestus iniquo,
Infelix saxis in procurrentibus hæsit.
Concussæ cautes, et acuto in murice remi 205
Obnixi crepuere, illisaque prora pependit.
Consurgunt nautæ et magno clamore morantur,
Ferratasque trudes et acuta cuspide contos
Expediunt, fractosque legunt in gurgite remos.
At latus Mnestheus succensus aerior ipso 210
Agmine remorum celeri ventisque vocatis
Prona petit maria et pelago decurrit aperto.
Qualis spelunca subito commota columba,
Cui domus et dulces latebroso in pumice nidi,
Fertur in arva volans, plausumque exterrita pennis 215
Dat tecto ingentem, mox aëra lapsa quieto
Radit iter liquidum, celeres neque commovet alas:
Sic Mnestheus, sic ipsa fuga secat ultima Pristis
Æquora, sic illam fert impetus ipso volantem.
Et primum in scopulo luctantem deserit alto 220
Sergestum brevibusque vadis frustraque vocantem
Auxilia et fractis discindit currere remis.
Inde Gyan ipsumque ingenti mole Chimæram
Consequitur: cedit, quondam spoliata magistro est.
Solus jamque ipso exspectat in fine Cloanthus, 225
Quem petit, et summis adnisus viribus urget.
Tum vero ingemuit clamor, cunctique sequentem

Instigant studiis, resonatque fragoribus æther.
Hi proprium decus et partum indignantur honorem
Ni teneant, vitamque volunt pro laude pacisci; 230
Hos successus alit: possunt, quia posse videntur.
Et fors æquatis cepissent præmia rostris,
Ni palmas ponto tendens utrasque Cloanthus
Fudissetque preces, divosque in vota vocasset:
"Di, quibus imperium est pelagi, quorum æquora curro, 235
Vobis lætus ego hoc candentem in litore taurum
Constituam ante aras, voti reus, extaque salsos
Porriciam in fluctus et vina liquentia fundam."
Dixit, eumque imis sub fluctibus audiit omnis
Nereïdum Phorcique chorus Panopeaque virgo; 240
Et pater ipse manu magna Portunus euntem
Impulit; illa noto citius volucrique sagitta
Ad terram fugit, et portu se condidit alto.
Tum satus Anchisa, cunctis ex more vocatis,
Victorem magna præconis voce Cloanthum 245
Declarat, viridique advelat tempora lauro;
Muneraque in naves ternos optare juvencos
Vinaque et argenti magnum dat ferre talentum.
Ipsis præcipuos ductoribus addit honores:
Victori chlamydem auratam, quam plurima circum 250
Purpura Mæandro duplici Melibœa cucurrit,
Intextusque puer frondosa regius Ida
Veloces jaculo cervos cursuque fatigat
Acer, anhelanti similis, quem præpes ab Ida
Sublimem pedibus rapuit Jovis armiger uncis; 255
Longævi palmas nequidquam ad sidera tendunt
Custodes, sævitque canum latratus in auras.
At qui deinde locum tenuit virtute secundum,
Levibus huic hamis consertam auroque trilicem
Loricam, quam Demoleo detraxerat ipse 260
Victor apud rapidum Simoënta sub Ilio alto,
Donat habere viro, decus et tutamen in armis.
Vix illam famuli Phegeus Sagarisque ferebant
Multiplicem, connixi humeris; indutus at olim
Demoleos cursu palantes Troas agebat. 265
Tertia dona facit geminos ex ære lebetas,
Cymbiaque argento perfecta atque aspera signis.

Jamque adeo donati omnes opibusque superbi
Puniceis ibant evincti tempora taeniis,
Quum saevo e scopulo multa vix arte revulsus, 270
Amissis remis atque ordine debilis uno,
Irrisam sine honore ratem Sergestus agebat.
Qualis saepe viae deprensus in aggere serpens,
Aerea quem obliquum rota transiit, aut gravis ictu
Semineecem liquit saxo lacerumque viator; 275
Nequidquam longos fugiens dat corpore tortus,
Parte ferox, ardensque oculis, et sibila colla
Arduus attollens; pars vulnere clauda retentat
Nexantem nodis seque in sua membra plicantem.
Tali remigio navis se tarda movebat; 280
Vela facit tamen, et velis subit ostia plenis.
Sergestum Aeneas promisso munere donat,
Servatam ob navem laetus sociosque reductos.
Olli serva datur, operum haud ignara Minervae,
Cressa genus, Pholoe, geminique sub ubere nati. 285
Hoc pius Aeneas misso certamine tendit
Gramineum in campum, quem collibus undique curvis
Cingebant silvae, mediaque in valle theatri
Circus erat, quo se multis cum millibus heros
Consessu medium tulit exstructoque recedit. 290
Hic, qui forte velint rapido contendere cursu,
Invitat pretiis animos, et praemia ponit.
Undique conveniunt Teucri mixtique Sicani;
Nisus et Euryalus primi,
Euryalus forma insignis viridique juventa, 295
Nisus amore pio pueri; quos deinde secutus
Regius egregia Priami de stirpe Diores;
Hunc Salius simul et Patron, quorum alter Acarnan,
Alter ab Arcadio Tegeaeae sanguine gentis;
Tum duo Trinacrii juvenes, Helymus Panopesque, 300
Assueti silvis, comites senioris Acestae;
Multi praeterea, quos fama obscura recondit.
Aeneas quibus in medius sic deinde locutus:
"Accipite haec animis, laetasque advertite mentes.
Nemo ex hoc numero mihi non donatus abibit. 305
Graecia bina dabo levato lucida ferro
Spicula celatamque argento ferre bipennem:

Omnibus hic erit unus honos. Tres præmia primi
Accipient, flavaque caput nectentur oliva.
Primus equum phaleris insignem victor habeto; 310
Alter Amazoniam pharetram plenamque sagittis
Threïciis, lato quam circumplectitur auro
Balteus, et tereti subnectit fibula gemma;
Tertius Argolica hac galea contentus abito."
Hæc ubi dicta, locum capiunt, signoque repente 315
Corripiunt spatia audito, limenque relinquunt,
Effusi nimbo similes, simul ultima signant.
Primus abit longeque ante omnia corpora Nisus
Emicat, et ventis et fulminis ocior alis.
Proximus huic, longo sed proximus intervallo, 320
Insequitur Salius; spatio post deinde relicto
Tertius Euryalus:
Euryalumque Helymus sequitur; quo deinde sub ipso
Ecce volat calcemque terit jam calce Diores,
Incumbens humero; spatia et si plura supersint, 325
Transeat elapsus prior, ambiguumve relinquat.
Jamque fere spatio extremo fessique sub ipsam
Finem adventabant, levi cum sanguine Nisus
Labitur infelix, cæsis ut forte juvencis
Fusus humum viridesque super madefecerat herbas. 330
Hic juvenis jam victor ovans vestigia presso
Haud tenuit titubata solo; sed pronus in ipso
Concidit immundoque fimo sacroque cruore.
Non tamen Euryali, non ille oblitus amorum:
Nam sese opposuit Salio per lubrica surgens; 335
Ille autem spissa jacuit revolutus arena.
Emicat Euryalus, et munere victor amici
Prima tenet, plausuque volat fremituque secundo.
Post Helymus subit, et nunc tertia palma Diores.
Hic totum caveæ consessum ingentis et ora 340
Prima patrum magnis Salius clamoribus implet,
Ereptumque dolo reddi sibi poscit honorem.
Tutatur favor Euryalum, lacrimæque decoræ,
Gratior et pulchro veniens in corpore virtus.
Adjuvat et magna proclamat voce Diores, 345
Qui subiit palmæ, frustraque ad præmia venit
Ultima, si primi Salio redduntur honores.

Tum pater Æneas, "Vestra," inquit, "munera vobis
Certa manent, pueri; et palmam movet ordine nemo;
Me liceat casus miserari insontis amici." 350
Sic fatus tergum Gætuli immane leonis
Dat Salio, villis onerosum atque unguibus aureis.
Hic Nisus, "Si tanta," inquit, "sunt præmia victis,
Et te lapsorum miseret, quæ munera Niso
Digna dabis? primam merui qui laude coronam, 355
Ni me, quæ Salium, fortuna inimica tulisset:"
Et simul his dictis faciem ostentabat et udo
Turpia membra limo. Risit pater optimus olli,
Et clipeum efferri jussit, Didymaonis artes,
Neptuni sacro Danaïs de poste refixum. 360
Hoc juvenem egregium præstanti munere donat.
Post, ubi confecti cursus, et dona peregit:
"Nunc, si cui virtus animusque in pectore præsens
Adsit, et evinctis attollat brachia palmis."
Sic ait et geminum pugnæ proponit honorem: 365
Victori velatum auro vittisque juvencum;
Ensem atque insignem galeam, solatia victo.
Nec mora; continuo vastis cum viribus effert
Ora Dares, magnoque virum se murmure tollit:
Solus qui Paridem solitus contendere contra, 370
Idemque ad tumulum, quo maximus occubat Hector,
Victorem Buten immani corpore, qui se
Bebrycia veniens Amycl de gente ferebat,
Pertulit, et fulva moribundum extendit arena.
Talis prima Dares caput altum in prœlia tollit, 375
Ostenditque humeros latos, alternaque jactat
Brachia protendens, et verberat ictibus auras.
Quæritur huic alius: nec quisquam ex agmine tanto
Audet adire virum manibusque inducere cestus.
Ergo alacris, cunctosque putans excedere palma, 380
Æneæ stetit ante pedes; nec plura moratus,
Tum læva taurum cornu tenet, atque ita fatur:
"Nate dea, si nemo audet se credere pugnæ,
Quæ finis standi? quo me decet usque teneri?
Ducere dona jube." Cuncti simul ore fremebant 385
Dardanidæ, reddique viro promissa jubebant.
Hic gravis Entellum dictis castigat Acestes,

Proximus ut viridante toro consederat herbæ:
"Entelle, heroum quondam fortissime frustra,
Tantane tam patiens nullo certamine tolli 390
Dona sines? ubi nunc nobis deus ille magister
Nequidquam memoratus Eryx? ubi fama per omnem
Trinacriam, et spolia illa tuis pendentia tectis?"
Ille sub hæc: "Non laudis amor nec gloria cessit
Pulsa metu; sed enim gelidus tardante senecta 395
Sanguis hebet, frigentque effetæ in corpore vires.
Si mihi, quæ quondam fuerat, quaque improbus iste
Exsultat fidens, si nunc foret illa juventas,
Haud equidem pretio inductus pulchroque juvenco
Venissem: nec dona moror." Sic deinde locutus 400
In medium geminos immani pondere cestus
Projecit, quibus acer Eryx in prœlia suetus
Ferre manum duroque intendere brachia tergo.
Obstupuere animi: tantorum ingentia septem
Terga boum plumbo insuto ferroque rigebant. 405
Ante omnes stupet ipse Dares, longeque recusat;
Magnanimusque Anchisiades et pondus et ipsa
Huc illuc vinclorum immensa volumina versat.
Tum senior tales referebat pectore voces:
"Quid, si quis cestus ipsius et Herculis arma 410
Vidisset tristemque hoc ipso in litore pugnam?
Hæc germanus Eryx quondam tuus arma gerebat:—
Sanguine cernis adhuc fractoque infecta cerebro;—
His magnum Alciden contra stetit; his ego suetus,
Dum melior vires sanguis dabat, æmula necdum 415
Temporibus geminis canebat sparsa senectus.
Sed si nostra Dares hæc Troïus arma recusat,
Idque pio sedet Æneæ, probat auctor Acestes,
Æquemus pugnas. Erycis tibi terga remitto;
Solve metus; et tu Trojanos exue cestus." 420
Hæc fatus duplicem ex humeris rejecit amictum,
Et magnos membrorum artus, magna ossa lacertosque
Exuit, atque ingens media consistit arena.
Tum satus Anchisa cestus pater extulit æquos,
Et paribus palmas amborum innexuit armis. 425
Constitit in digitos extemplo arrectus uterque,
Brachiaque ad superas interritus extulit auras.

Abduxere retro longe capita ardua ab ictu,
Immiscentque manus manibus, pugnamque lacessunt;
Ille pedum melior motu fretusque juventa, 430
Hic membris et mole valens: sed tarda trementi
Genua labant, vastos quatit æger anhelitus artus.
Multa viri nequidquam inter se vulnera jactant,
Multa cavo lateri ingeminant et pectore vastos
Dant sonitus, erratque aures et tempora circum 435
Crebra manus, duro crepitant sub vulnere malæ.
Stat gravis Entellus nisuque immotus eodem
Corpore tela modo atque oculis vigilantibus exit.
Ille, velut celsam oppugnat qui molibus urbem,
Aut montana sedet circum castella sub armis. 440
Nunc hos, nunc illos aditus, omnemque peregrat
Arte locum, et variis assultibus irritus urget.
Ostendit dextram insurgens Entellus et alte
Extulit: ille ictum venientem a vertice velox
Prævidit, celerique elapsus corpore cessit. 445
Entellus vires in ventum effudit, et ultro
Ipse gravis graviterque ad terram pondere vasto
Concidit: ut quondam cava concidit aut Erymantho,
Aut Ida in magna radicibus eruta pinus.
Consurgunt studiis Teucri et Trinacria pubes; 450
It clamor cœlo, primusque accurrit Acestes,
Æquævumque ab humo miserans attollit amicum.
At non tardatus casu neque territus heros
Acrior ad pugnam redit, ac vim suscitat ira;
Tum pudor incendit vires et conscia virtus, 455
Præcipitemque Daren ardens agit æquore toto,
Nunc dextra ingeminans ictus, nunc ille sinistra.
Nec mora, nec requies. Quam multa grandine nimbi
Culminibus crepitant, sic densis ictibus heros
Creber utraque manu pulsat versatque Dareta. 460
Tum pater Æneas procedere longius iras
Et sævire animis Entellum haud passus acerbis;
Sed finem imposuit pugnæ, fessumque Dareta
Eripuit, mulcens dictis, ac talia fatur:
"Infelix, quæ tanta animum dementia cepit? 465
Non vires alias conversaque numina sentis?
Cede deo." Dixitque, et prœlia voce diremit.

Ast illum fidi æquales, genua ægra trahentem,
Jactantemque utroque caput, crassumque cruorem
Ore ejectantem mixtosque in sanguine dentes, 470
Ducunt ad naves; galeamque ensemque vocati
Accipiunt: palmam Entello taurumque relinquunt.
Hic victor, superans animis tauroque superbus:
"Nate dea, vosque hæc," inquit, "cognoscite Teucri,
Et mihi quæ fuerint juvenali in corpore vires, 475
Et qua servetis revocatum a morte Dareta."
Dixit, et adversi contra stetit ora juvenci,
Qui donum adstabat pugnæ, durosque reducta
Libravit dextra media inter cornua cestus
Arduus, effractoque illisit in ossa cerebro. 480
Sternitur exanimisque tremens procumbit humi bos.
Ille super tales effundit pectore voces:
"Hanc tibi, Eryx, meliorem animam pro morte Daretis
Persolvo: hic victor cestus artemque repono."
Protinus Æneas celeri certare sagitta 485
Invitat, qui forte velint, et præmia ponit;
Ingentique manu malum de nave Seresti
Erigit, et volucrem trajecto in fune columbam,
Quo tendant ferrum, malo suspendit ab alto.
Convenere viri, dejectamque ærea sortem 490
Accepit galea; et primus clamore secundo
Hyrtacidæ ante omnes exit locus Hippocoontis;
Quem modo navali Mnestheus certamine victor
Consequitur, viridi Mnestheus evinctus oliva:
Tertius Eurytion, tuus, o clarissime, frater, 495
Pandare, qui quondam, jussus confundere fœdus,
In medios telum torsisti primus Achivos.
Extremus galeaque ima subsedit Acestes,
Ausus et ipse manu juvenum tentare laborem.
Tum validis flexos incurvant viribus arcus 500
Pro se quisque viri, et depromunt tela pharetris.
Primaque per cœlum nervo stridente sagitta
Hyrtacidæ juvenis volucres diverberat auras;
Et venit, adversique infigitur arbore mali.
Intremuit malus, timuitque exterrita pennis 505
Ales, et ingenti sonuerunt omnia plausu.
Post acer Mnestheus aducto constitit arcu,

Alta petens, pariterque oculos telumque tetendit.
Ast ipsam miserandus avem contingere ferro
Non valuit; nodos et vincula linea rupit,
Queis innexa pedem malo pendebat ab alto:
Illa notos atque atra volans in nubila fugit
Tum rapidus, jamdudum arcu contenta parato
Tela tenens, fratrem Eurytion in vota vocavit,
Jam vacuo lætam cœlo speculatus, et alis
Plaudentem nigra figit sub nube columbam.
Decidit exanimis, vitamque reliquit in astris
Ætheriis, fixamque refert delapsa sagittam.
Amissa solus palma superabat Acestes:
Qui tamen aerias telum contendit in auras,
Ostentans artemque pater arcumque sonantem.
Hic oculis subitum objicitur magnoque futurum
Augurio monstrum: docuit post exitus ingens,
Seraque terrifici cecinerunt omina vates.
Namque volans liquidis in nubibus arsit arundo,
Signavitque viam flammis, tenuesque recessit
Consumta in ventos: cœlo seu sæpe refixa
Transcurrunt crinemque volantia sidera ducunt.
Attonitis hæsere animis, superosque precati
Trinacrii Teucrique viri: nec maximus omen
Abnuit Æneas; sed lætum amplexus Acesten
Muneribus cumulat magnis, ac talia fatur:
"Sume, pater; nam te voluit rex magnus Olympi
Talibus auspiciis exsortem ducere honores.
Ipsius Anchisæ longævi hoc munus habebis,
Cratera impressum signis, quem Thrasius olim
Anchisæ genitori in magno munere Cissus
Ferre sui dederat monumentum et pignus amoris."
Sic fatus cingit viridanti tempora lauro,
Et primum ante omnes victorem appellat Acesten.
Nec bonus Eurytion prælato invidit honori,
Quamvis solus avem cœlo dejecit ab alto.
Proximus ingreditur donis, qui vincula rupit;
Extremus, volucri qui fixit arundine malum.
At pater Æneas, nondum certamine misso,
Custodem ad sese comitemque impubis Iuli
Epytiden vocat, et fidam sic fatur ad aurem:

" Vade age, et Ascanio, si jam puerile paratum
Agmen habet secum, cursusque instruxit equorum,
Ducat avo turmas, et sese ostendat in armis, 550
Dic," ait. Ipse omnem longo decedere circo
Infusum populum, et campos jubet esse patentes.
Incedunt pueri, pariterque ante ora parentum
Frenatis lucent in equis, quos omnis euntes
Trinacriæ mirata fremit Trojæque juventus. 555
Omnibus in morem tonsa coma pressa corona: trimmed
Cornea bina ferunt præfixo hastilia ferro,
Pars leves humero pharetras; it pectore summo
Flexilis obtorti per collum circulus auri.
Tres equitum numero turmæ, ternique vagantur 560
Ductores; pueri bis seni quemque secuti
Agmine partito fulgent paribusque magistris.
Una acies juvenum, ducit quam parvus ovantem
Nomen avi referens Priamus, tua clara, Polite,
Progenies, auctura Italos; quem Thracius albis 565
Portat equus bicolor maculis, vestigia primi
Alba pedis frontemque ostentans arduus albam.
Alter Atys, genus unde Atii duxere Latini,
Parvus Atys, pueroque puer dilectus Iulo.
Extremus formaque ante omnes pulcher Iulus 570
Sidonio est invectus equo, quem candida Dido
Esse sui dederat monumentum et pignus amoris:
Cetera Trinacriis pubes senioris Acestæ
Fertur equis.
Excipiunt plausu pavidos, gaudentque tuentes 575
Dardanidæ, veterumque agnoscunt ora parentum.
Postquam omnem læti consessum oculosque suorum
Lustravere in equis, signum clamore paratis
Epytides longe dedit insonuitque flagello.
Olli discurrere pares, atque agmina terni 580
Diductis solvere choris, rursusque vocati extricated
Convertere vias infestaque tela tulere.
Inde alios ineunt cursus aliosque recursus
Adversi spatiis, alternosque orbibus orbes
Impediunt, pugnæque cient simulacra sub armis: 585
Et nunc terga fuga nudant, nunc spicula vertunt
Infensi, facta pariter nunc pace feruntur.

Ut quondam Creta fertur Labyrinthus in alta
Parietibus textum cæcis iter anciptemque
Mille viis habuisse dolum, qua signa sequendi 590
Falleret indeprensus et irremeabilis error:
Haud alio Teucrum nati vestigia cursu
Impediunt, texuntque fugas et proelia ludo,
Delphinum similes, qui per maria humida nando
Carpathium Libycumque secant luduntque per undas. 595
Hunc morem, hos cursus, atque hæc certamina primus
Ascanius, Longam muris quum cingeret Albam,
Retulit, et priscos docuit celebrare Latinos,
Quo puer ipse modo, secum quo Troia pubes:
Albani docuere suos; hinc maxima porro 600
Accepit Roma, et patrium servavit honorem;
Trojaque nunc, pueri Trojanum dicitur agmen.
Hac celebrata tenus sancto certamina patri.
Hic primum fortuna fidem mutata novavit.
Dum variis tumulo referunt solemnia ludis, 605
Irim de cœlo misit Saturnia Juno
Iliacam ad classem, ventosque aspirat eunti,
Multa movens, necdum antiquum saturata dolorem.
Illa viam celerans per mille coloribus arcum,
Nulli visa cito decurrit tramite virgo: 610
Conspicit ingentem concursum, et litora lustrat,
Desertosque videt portus classemque relictam.
At procul in sola secretæ Troades acta
Amissum Anchisen flebant, cunctæque profundum
Pontum aspectabant flentes: "Heu, tot vada fessis 615
Et tantum superesse maris!" vox omnibus una.
Urbem orant; tædet pelagi perferre laborem.
Ergo inter medias sese haud ignara nocendi
Conjicit, et faciemque deæ vestemque reponit:
Fit Beroë, Tmarii conjux longæva Doryclei, 620
Cui genus et quondam nomen natique fuissent;
Ac sic Dardanidum mediam se matribus infert:
"O miseræ, quas non manus," inquit, "Achaica bello
Traxerit ad letum patriæ sub mœnibus! o gens
Infelix! cui te exitio fortuna reservat? 625
Septima post Trojæ excidium jam vertitur ætas,
Quum freta, quum terras omnes, tot inhospita saxa

Sideraque emensæ ferimur; dum per mare magnum
Italiam sequimur fugientem, et volvimur undis.
Hic Erycis fines fraterni atque hospes Acestes: 630
Quid prohibet muros jacere et dare civibus urbem?
O patria et rapti nequidquam ex hoste penates,
Nullane jam Trojæ dicentur mœnia? nusquam
Hectoreos amnes, Xanthum et Simoënta, videbo?
Quin agite, et mecum infaustas exurite puppes. 635
Nam mihi Cassandræ per somnum vatis imago
Ardentes dare visa faces. Hic quærite Trojam;
Hic domus est, inquit, vobis. Jam tempus agi res.
Nec tantis mora prodigiis. En quatuor aræ
Neptuno; deus ipse faces animumque ministrat." 640
Hæc memorans prima infensum vi corripit ignem,
Sublataque procul dextra connixa coruscat,
Et jacit. Arrectæ mentes stupefactaque corda
Iliadum. Hic una e multis, quæ maxima natu,
Pyrgo, tot Priami natorum regia nutrix: 645
"Non Beroë vobis, non hæc Rhœteïa, matres,
Est Dorycli conjux; divini signa decoris
Ardentesque notate oculos; qui spiritus illi,
Qui vultus, vocisque sonus, vel gressus eunti.
Ipsa egomet dudum Beroën digressa reliqui 650
Ægram, indignantem, tali quod sola careret
Munere, nec meritos Anchisæ inferret honores."
Hæc effata.
At matres primo ancipites oculisque malignis
Ambiguæ spectare rates miserum inter amorem 655
Præsentis terræ fatisque vocantia regna:
Quum dea se paribus per cœlum sustulit alis,
Ingentemque fuga secuit sub nubibus arcum.
Tum vero attonitæ monstris actæque furore
Conclamant, rapiuntque focis penetralibus ignem; 660
Pars spoliant aras, frondem ac virgulta facesque
Conjiciunt. Furit immissis Vulcanus habenis
Transtra per et remos et pictas abiete puppes.
Nuntius Anchisæ ad tumulum cuneosque theatri
Incensas perfert naves Eumelus, et ipsi 665
Respiciunt atram in nimbo volitare favillam.
Primus et Ascanius, cursus ut lætus equestres

Ducebat, sic acer equo turbata petivit
Castra, nec exanimes possunt retinere magistri.
"Quis furor iste novus? quo nunc, quo tenditis," inquit, 670
"Heu miseræ cives? non hostem inimicaque castra
Argivum, vestras spes uritis. En ego vester
Ascanius." Galeam ante pedes projecit inanem,
Qua ludo indutus belli simulacra ciebat.
Accelerat simul Æneas, simul agmina Teucrum. 675
Ast illæ diversa metu per litora passim
Diffugiunt, silvasque et sicubi concava furtim
Saxa petunt; piget incepti lucisque, suosque
Mutatæ agnoscunt, excussaque pectore Juno est.
Sed non ideirco flammæ atque incendia vires 680
Indomitas posuere: udo sub robore vivit
Stuppa vomens tardum fumum, lentusque carinas
Est vapor, et toto descendit corpore pestis,
Nec vires heroum infusaque flumina prosunt.
Tum pius Æneas humeris abscindere vestem, 685
Auxilioque vocare deos, et tendere palmas:
"Jupiter omnipotens, si nondum exosus ad unum
Trojanos, si quid pietas antiqua labores
Respicit humanos, da flammam evadere classi
Nunc, Pater, et tenues Teucrum res eripe leto. 690
Vel tu, quod superest infesto fulmine morti,
Si mereor, demitte, tuaque hic obrue dextra."
Vix hæc ediderat, quum ciebis imbribus atra
Tempestas sine more furit, tonitrusque tremiscunt
Ardua terrarum et campi; ruit æthere toto 695
Turbidus imber aqua densisque nigerrimus austris;
Implenturque super puppes; semiusta madescunt
Robora; restinctus donec vapor omnis, et omnes,
Quatuor amissis, servatæ a peste carinæ.
At pater Æneas, casu concussus acerbo, 700
Nunc huc ingentes nunc illuc pectore curas
Mutabat versans, Siculisne resideret arvis,
Oblitus fatorum, Italasne capesseret oras.
Tum senior Nautes, unum Tritonia Pallas
Quem docuit multaque insignem reddidit arte, 705
Hæc responsa dabat, vel quæ potentissima ira
Magna deum, vel quæ fatorum posset ordo;
Inque his Æneam solatur vocibus infit:

"Nate dea, quo fata trahunt retrahuntque, sequamur:
Quidquid erit, superanda omnis fortuna ferendo est. 710
Est tibi Dardanius divinæ stirpis Acestes:
Hunc cape consiliis socium et conjunge volentem;
Huic trade, amissis superant qui navibus, et quos
Pertæsum magni incepti rerumque tuarum est;
Longævosque senes ac fessas æquore matres, 715
Et quidquid tecum invalidum metuensque pericli est,
Delige, et his habeant terris, sine, mœnia fessi:
Urbem appellabunt permisso nomine Acestam."
Talibus incensus dictis senioris amici,
Tum vero in curas animum diducitur omnes; 720
Et Nox atra polum bigis subvecta tenebat.
Visa dehinc cœlo facies delapsa parentis
Anchisæ subito tales effundere voces:
"Nate, mihi vita quondam, dum vita manebat,
Care magis, nate, Iliacis exercite fatis, 725
Imperio Jovis huc venio, qui classibus ignem
Depulit, et cœlo tandem miseratus ab alto est.
Consiliis pare, quæ nunc pulcherrima Nautes
Dat senior: lectos juvenes, fortissima corda,
Defer in Italiam. Gens dura atque aspera cultu 730
Debellanda tibi Latio est. Ditis tamen ante
Infernas accede domos, et Averna per alta
Congressus pete, nate, meos. Non me impia namque
Tartara habent tristesque umbræ; sed amœna piorum
Concilia Elysiumque colo. Huc casta Sibylla 735
Nigrarum multo pecudum te sanguine ducet.
Tum genus omne tuum et quæ dentur mœnia disces.
Jamque vale: torquet medios Nox humida cursus,
Et me sævus equis Oriens afflavit anhelis."
Dixerat: et tenues fugit, ceu fumus, in auras. 740
Æneas, "Quo deinde ruis? quo proripis?" inquit,
"Quem fugis? aut quis te nostris complexibus arcet?"
Hæc memorans cinerem et sopitos suscitat ignes,
Pergameumque Larem et canæ penetralia Vestæ
Farre pio et plena supplex veneratur acerra. 745
Extemplo socios primumque arcessit Acesten,
Et Jovis imperium et cari præcepta parentis
Edocet, et quæ nunc animo sententia constet.
Haud mora consiliis, nec jussa recusat Acestes.

Transcribunt urbi matres, populumque volentem 750
Deponunt, animos nil magnæ laudis egentes.
Ipsi transtra novant, flammisque malesa reponunt
Robora navigiis; aptant remosque rudentesque,
Exigui numero, sed bello vivida virtus.
Interea Æneas urbem designat aratro 755
Sortiturque domos; hoc Ilium et hæc loca Trojam
Esse jubet. Gaudet regno Trojanus Acestes,
Indicitque forum et patribus dat jura vocatis.
Tum vicina astris Erycino in vertice sedes
Fundatur Veneri Idaliæ, tumuloque sacerdos 760
Ac lucus late sacer additur Anchiseo.
Jamque dies epulata novem gens omnis, et aris
Factus honos; placidi straverunt æquora venti,
Creber et aspirans rursus vocat Auster in altum.
Exoritur procurva ingens per litora fletus; 765
Complexi inter se noctemque diemque morantur.
Ipsæ jam matres, ipsi, quibus aspera quondam
Visa maris facies et non tolerabile numen,
Ire volunt omnemque fugæ perferre laborem.
Quos bonus Æneas dictis solatur amicis, 770
Et consanguineo lacrimans commendat Acestæ.
Tres Eryci vitulos et Tempestatibus agnam
Cædere deinde jubet, solvique ex ordine funem.
Ipse, caput tonsæ foliis evinctus olivæ,
Stans procul in prora pateram tenet, extaque salsos 775
Porricit in fluctus ac vina liquentia fundit.
Prosequitur surgens a puppi ventus euntes.
Certatim socii feriunt mare, et æquora verrunt.
At Venus interea Neptunum exercita curis
Allequitur, talesque effundit pectore questus: 780
"Junonis gravis ira nec exsaturabile pectus
Cogunt me, Neptune, preces descendere in omnes;
Quam nec longa dies pietas nec mitigat ulla,
Nec Jovis imperio fatisque infracta quiescit.
Non media de gente Phrygum exedisse nefandis 785
Urbem odiis satis est, nec pœnam traxe per omnem;
Reliquias, Trojæ cinerem atque ossa peremptæ
Insequitur. Causas tanti sciat illa furoris.
Ipse mihi nuper Libycis tu testis in undis,
Quam molem subito excierit. Maria omnia cœlo 790

Miscuit, Æoliis nequidquam freta procellis,
In regnis hoc ausa tuis.
Per scelus ecce etiam Trojanis matribus actis
Exussit fœde puppes, et classe subegit
Amissa socios ignotæ linquere terræ. 795
Quod superest, oro, liceat dare tuta per undas
Vela tibi! liceat Laurentem attingere Thybrim,
Si concessa peto, si dant ea mœnia Parcæ."
Tum Saturnius hæc domitor maris edidit alti:
"Fas omne est, Cytherea, meis te fidere regnis, 800
Unde genus ducis. Merui quoque; sæpe furores
Compressi et rabiem tantam cœlique marisque.
Nec minor in terris (Xanthum Simoëntaque testor)
Æneæ mihi cura tui. Quum Troïa Achilles
Exanimata sequens impingeret agmina muris, 805
Millia multa daret leto, gemerentque repleti
Amnes, nec reperire viam atque evolvere posset
In mare se Xanthus, Pelidæ tunc ego forti
Congressum Æneam nec dis nec viribus æquis
Nube cava rapui, cuperem quum vertere ab imo 810
Structa meis manibus perjuræ mœnia Trojæ.
Nunc quoque mens eadem perstat mihi: pelle timorem.
Tutus, quos optas, portus accedet Averni.
Unus erit tantum, amissum quem gurgite quæret;
Unum pro multis dabitur caput." 815
His ubi læta deæ permulsit pectora dictis,
Jungit equos auro genitor, spumantiaque addit
Frena feris, manibusque omnes effundit habenas:
Cæruleo per summa levis volat æquora curru.
Subsidunt undæ, tumidumque sub axe tonanti 820
Sternitur æquor aquis; fugiunt vasto æthere nimbi.
Tum variæ comitum facies,—immania cete,
Et senior Glauci chorus Inousque Palæmon,
Tritonesque citi Phorcique exercitus omnis:
Læva tenet Thetis et Melite Panopeaque virgo, 825
Nesæe Spioque Thaliaque Cymodoceque.
His patris Æneæ suspensam blanda vicissim
Gaudia pertentant mentem; jubet ocius omnes
Attolli malos, intendi brachia velis.
Una omnes fecere pedem, pariterque sinistros, 830
Nunc dextros solvere sinus; una ardua torquent

Cornua detorquent que: ferunt sua flamina classem.
Princeps ante omnes densum Palinurus agebat
Agmen: ad hunc alii cursum contendere jussi.
Jamque fere mediam cœli nox humida metam 835
Contigerat: placida laxarant membra quiete
Sub remis fusi per dura sedilia nautæ:
Quum levis ætheriis delapsus Somnus ab astris
Aera dimovit tenebrosum et dispulit umbras,
Te, Palinure, petens, tibi somnia tristia portans 840
Insonti: puppique deus consedit in alta,
Phorbanti similis, funditque has ore loquelas:
"Iaside Palinure, ferunt ipsa æquora classem:
Æquatæ spirant auræ; datur hora quieti:
Pone caput, fessosque oculos furare labori: 845
Ipse ego paulisper pro te tua munera inibo."
Cui vix attollens Palinurus lumina fatur:
"Mene salis placidi vultum fluctusque quietos
Ignorare jubes? mene huic confidere monstro?
Æneam credam quid enim fallacibus austris, 850
Et cœli toties deceptus fraude sereni?"
Talia dicta dabat, clavumque affixus et hærens
Nusquam amittebat, oculosque sub astra tenebat.
Ecce deus ramum Lethæo rore madentem
Vique soporatum Stygia super utraque quassat 855
Tempora, cunctantique natantia lumina solvit.
Vix primos inopina quies laxaverat artus:
Et super incumbens, cum puppis parte revulsa
Cumque gubernaculo, liquidas projecit in undas
Præcipitem, ac socios nequiquam sæpe vocantem 860
Ipse volans tenuem se sustulit alas ad auras.
Currit iter tutum non segnius æquore classis,
Promissisque patris Neptuni interrita fertur.
Jamque adeo scopulos Sirenum advecta subibat,
Difficiles quondam multorumque ossibus albos; 865
Tum rauca assiduo longe sale saxa sonabant:
Quum pater amisso fluitantem errare magistro
Sensit, et ipse ratem nocturnis rexit in undis,
Multa gemens, casuque animum concussus amici.
"O nimium cœlo et pelago confise sereno, 870
Nudus in ignota, Palinure, jacebis arena!"

P. VIRGILII MARONIS

ÆNEIDOS

LIBER SEXTUS.

Sic fatur lacrimans, classique immittit habenas,
Et tandem Euboïcis Cumarum allabitur oris.
Obvertunt pelago proras; tum dente tenaci
Ancora fundabat naves, et litora curvæ
Prætexunt puppes. Juvenum manus emicat ardens 5
Litus in Hesperium; quærit pars semina flammæ
Abstrusa in venis silicis; pars densa ferarum
Tecta rapit, silvas, inventaque flumina monstrat.
At pius Æneas arces, quibus altus Apollo
Præsidet, horrendæque procul secreta Sibyllæ, 10
Antrum immane, petit, magnam cui mentem animumque
Delius inspirat vates aperitque futura.
Jam subeunt Triviæ lucos atque aurea tecta.
Dædalus, ut fama est, fugiens Minoïa regna,
Præpetibus pennis ausus se credere cœlo, 15
Insuetum per iter gelidas enavit ad Arctos,
Chalcidicaque levis tandem super adstitit arce.
Redditus his primum terris tibi, Phœbe, sacravit
Remigium alarum, posuitque immania templa.
In foribus letum Androgei: tum pendere pœnas 20
Cecropidæ jussi, miserum! septena quotannis
Corpora natorum; stat ductis sortibus urna.
Contra elata mari respondet Gnosia tellus:
Hic crudelis amor tauri suppostaque furto
Pasiphaë, mixtumque genus prolesque biformis 25
Minotaurus inest, Veneris monumenta nefandæ;
Hic labor ille domus et inextricabilis error:

Magnum reginæ sed enim miseratus amorem
Dædalus ipse dolos tecti ambagesque resolvit.
Cæca regens filo vestigia. Tu quoque magnam 30
Partem opere in tanto, sineret dolor, Icare, haberes.
Bis conatus erat casus effingere in auro;
Bis patriæ cecidere manus. Quin protenus omnia
Perlegerent oculis, ni jam præmissus Achates
Afforet atque una Phœbi Triviæque sacerdos, 35
Deïphobe Glauci, fatur quæ talia regi:
"Non hoc ista sibi tempus spectacula poscit:
Nunc grege de intacto septem mactare juvencos
Præstiterit, totidem lectas de more bidentes."
Talibus affata Æneam—nec sacra morantur 40
Jussa viri—Teucros vocat alta in templa sacerdos.
Excisum Euboïcæ latus ingens rupis in antrum,
Quo lati ducunt aditus centum, ostia centum;
Unde ruunt totidem voces, responsa Sibyllæ.
Ventum erat ad limen, quum virgo, "Poscere fata 45
Tempus," ait: "deus, ecce deus!" Cui talia fanti
Ante fores subito non vultus, non color unus,
Non comtæ mansere comæ; sed pectus anhelum,
Et rabie fera corda tument; majorque videri,
Nec mortale sonans, afflata est numine quando 50
Jam propiore dei. "Cessas in vota precesque,
Tros," ait, "Ænea? cessas? neque enim ante dehiscent
Attonitæ magna ora domus." Et talia fata
Conticuit. Gelidus Teucris per dura cucurrit
Ossa tremor, funditque preces rex pectore ab imo: 55
"Phœbe, graves Trojæ semper miserate labores,
Dardana qui Paridis direxti tela manusque
Corpus in Æacidæ; magnas obeuntia terras
Tot maria intravi, duce te, penitusque repostas
Massylum gentes prætentaque Syrtibus arva; 60
Jam tandem Italiæ fugientis prendimus oras.
Hac Trojana tenus fuerit fortuna secuta.
Vos quoque Pergameæ jam fas est parcere genti,
Dique deæque omnes, quibus obstitit Ilium et ingens
Gloria Dardaniæ. Tuque, o sanctissima vates, 65
Prescia venturi, da—non indebita posco
Regna meis fatis—Latio considere Teucros

Errantesque deos agitataque numina Trojæ.
Tum Phœbo et Triviæ solido de marmore templum
Instituam festosque dies de nomine Phœbi. 70
Te quoque magna manent regnis penetralia nostris;
Hic ego namque tuas sortes arcanaque fata,
Dicta meæ genti, ponam, lectosque sacrabo,
Alma, viros. Foliis tantum ne carmina manda,
Ne turbata volent rapidis ludibria ventis: 75
Ipsa canas, oro." Finem dedit ore loquendi.
At Phœbi nondum patiens immanis in antro
Bacchatur vates, magnum si pectore possit
Excussisse deum: tanto magis ille fatigat
Os rabidum, fera corda domans, fingitque premendo. 80
Ostia jamque domus patuere ingentia centum
Sponte sua, vatisque ferunt responsa per auras:
"O tandem magnis pelagi defuncte periclis!—
Sed terræ graviora manent—in regna Lavini
Dardanidæ venient; mitte hanc de pectore curam; 85
Sed non et venisse volent. Bella, horrida bella,
Et Thybrim multo spumantem sanguine cerno.
Non Simoïs tibi nec Xanthus, nec Dorica castra
Defuerint: alius Latio jam partus Achilles,
Natus et ipse dea: nec Teucris addita Juno 90
Usquam aberit; quum tu supplex in rebus egenis
Quas gentes Italum aut quas non oraveris urbes!
Causa mali tanti conjux iterum hospita Teucris
Externique iterum thalami.
Tu ne cede malis; sed contra audentior ito, 95
Quam tua te fortuna sinet. Via prima salutis,
Quod minime reris, Graia pandetur ab urbe."
Talibus ex adyto dictis Cumæa Sibylla
Horrendas canit ambages antroque remugit
Obscuris vera involvens: ea frena furenti 100
Concutit, et stimulos sub pectore vertit Apollo.
Ut primum cessit furor et rabida ora quierunt,
Incipit Æneas heros: "Non ulla laborum,
O virgo, nova mi facies inopinave surgit:
Omnia præcepi atque animo mecum ante peregi. 105
Unum oro—quando hic inferni janua regis
Dicitur et tenebrosa palus Acheronte refuso—

Ire ad conspectum cari genitoris et ora
Contingat: doceas iter et sacra ostia pandas.
Illum ego per flammas et mille sequentia tela 110
Eripui his humeris, medioque ex hoste recepi;
Ille meum comitatus iter maria omnia mecum
Atque omnes pelagique minas cœlique ferebat
Invalidus, vires ultra sortemque senectæ.
Quin, ut te supplex peterem et tua limina adirem, 115
Idem orans mandata dabat. Natique patrisque,
Alma, precor, miserere;—potes namque omnia, nec te
Nequidquam lucis Hecate præfecit Avernis;—
Si potuit manes arcessere conjugis Orpheus,
Threcia fretus cithara fidibusque canoris. 120
Si fratrem Pollux alterna morte redemit,
Itque reditque viam toties. Quid Thesea magnum,
Quid memorem Alciden? Et mi genus ab Jove summo."
Talibus orabat dictis, arasque tenebat;
Quum sic orsa loqui vates: "Sate sanguine divum 125
Tros Anchisiada, facilis descensus Averno;
Noctes atque dies patet atri janua Ditis;
Sed revocare gradum superasque evadere ad auras,
Hoc opus, hic labor est. Pauci, quos æquus amavit
Jupiter, aut ardens evexit ad æthera virtus, 130
Dis geniti potuere. Tenent media omnia silvæ,
Cocytusque sinu labens circumvenit atro.
Quod si tantus amor menti, si tanta cupido est,
Bis Stygios innare lacus, bis nigra videre
Tartara, et insano juvat indulgere labori. 135
Accipe, quæ peragenda prius. Latet arbore opaca
Aureus et foliis et lento vimine ramus,
Junoni infernæ dictus sacer: hunc tegit omnis
Lucus et obscuris claudunt convallibus umbræ.
Sed non ante datur telluris operta subire, 140
Auricomos quam qui decerpserit arbore fetus.
Hoc sibi pulchra suum ferri Proserpina munus
Instituit. Primo avulso non deficit alter
Aureus, et simili frondescit virga metallo.
Ergo alte vestiga oculis, et rite repertum 145
Carpe manu: namque ipse volens facilisque sequetur,
Si te fata vocant: aliter, non viribus ullis

Vincere, nec duro poteris convellere ferro.
Præterea jacet exanimum tibi corpus amici—
Heu nescis!—totamque incestat funere classem, 150
Dum consulta petis nostroque in limine pendes.
Sedibus hunc refer ante suis, et conde sepulcro.
Duc nigras pecudes; ea prima piacula sunto.
Sic demum lucos Stygis, regna invia vivis
Aspicies." Dixit, pressoque obmutuit ore. 155
Æneas mæsto defixus lumina vultu
Ingreditur, linquens antrum, cæcosque volutat
Eventus animo secum. Cui fidus Achates
It comes, et paribus curis vestigia figit.
Multa inter sese vario sermone serebant, 160
Quem socium exanimem vates, quod corpus humandum
Diceret. Atque illi Misenum in litore sicco,
Ut venere, vident indigna morte peremtum,—
Misenum Æoliden, quo non præstantior alter
Ære ciere viros, Martemque accendere cantu. 165
Hectoris hic magni fuerat comes; Hectora circum
Et lituo pugnas insignis obibat et hasta.
Postquam illum vita victor spoliavit Achilles,
Dardanio Æneæ sese fortissimus heros
Addiderat socium, non inferiora secutus. 170
Sed tum, forte cava dum personat æquora concha,
Demens, et cantu vocat in certamina divos,
Æmulus exceptum Triton, si credere dignum est,
Inter saxa virum spumosa immerserat unda.
Ergo omnes magno circum clamore fremebant, 175
Præcipue pius Æneas. Tum jussa Sibyllæ,
Haud mora, festinant flentes, aramque sepulcri
Congerere arboribus cœloque educere certant.
Itur in antiquam silvam, stabula alta ferarum:
Procumbunt piceæ; sonat icta securibus ilex; 180
Fraxineique trabes cuneis et fissile robur
Scinditur; advolvunt ingentes montibus ornos.
Nec non Æneas opera inter talia primus
Hortatur socios, paribusque accingitur armis.
Atque hæc ipse suo tristi cum corde volutat, 185
Aspectans silvam immensam, et sic forte precatur:
"Si nunc se nobis ille aureus arbore ramus

Ostendat nemore in tanto! quando omnia vere
Heu nimium de te vates, Misene, locuta est."
Vix ea fatus erat, geminæ quum forte columbæ 190
Ipsa sub ora viri cœlo venere volantes,
Et viridi sedere solo. Tum maximus heros
Maternas agnoscit aves, lætusque precatur:
"Este duces, o, si qua via est, cursumque per auras
Dirigite in lucos, ubi pinguem dives opacat 195
Ramus humum. Tuque, o, dubiis ne defice rebus,
Diva parens." Sic effatus vestigia pressit,
Observans quæ signa ferant, quo tendere pergant.
Pascentes illæ tantum prodire volando,
Quantum acie possent oculi servare sequentum. 200
Inde ubi venere ad fauces graveolentis Averni,
Tollunt se celeres, liquidumque per aëra lapsæ
Sedibus optatis geminæ super arbore sidunt,
Discolor unde auri per ramos aura refulsit.
Quale solet silvis brumali frigore viscum 205
Fronde virere nova, quod non sua seminat arbos,
Et croceo fetu teretes circumdare truncos:
Talis erat species auri frondentis opaca
Ilice; sic leni crepitabat bractea vento.
Corripit Æneas extemplo, avidusque refringit 210
Cunctantem, et vatis portat sub tecta Sibyllæ.
Nec minus interea Misenum in litore Teucri
Flebant, et cineri ingrato suprema ferebant.
Principio pinguem tædis et robore secto
Ingentem struxere pyram, cui frondibus atris 215
Intexunt latera, et funeralis ante cupressos
Constituunt, decorantque super fulgentibus armis.
Pars calidos latices et aliena undantia flammis
Expediunt, corpusque lavant frigentis et unguunt:
Fit gemitus. Tum membra toro defleta reponunt, 220
Purpureasque super vestes, velamina nota,
Conjiciunt: pars ingenti subiere feretro,
Triste ministerium, et subjectam more parentum
Aversi tenuere facem. Congesta cremantur
Thurea dona, dapes, fusæ crateres olivo. 225
Postquam collapsi cineres et flamma quievit,
Reliquias vino et bibulam lavere favillam,

Ossaque lecta cado texit Corynæus aheno.
Idem ter socios pura circumtulit unda,
Spargens rore levi et ramo felicis olivæ, 230
Lustravitque viros, dixitque novissima verba.
At pius Æneas ingenti mole sepulcrum
Imponit, suaque arma viro, remumque tubamque,
Monte sub aërio; qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen. 235
His actis propere exsequitur præcepta Sibyllæ.
Spelunca alta fuit vastoque immanis hiatu,
Scrupea, tuta lacu nigro nemorumque tenebris,
Quam super haud ullæ poterant impune volantes
Tendere iter pennis: talis sese halitus atris 240
Faucibus effundens supera ad convexa ferebat:
[Unde locum Graii dixerunt nomine Aornon.]
Quatuor hic primum nigrantes terga juvencos
Constituit, frontique invergit vina sacerdos,
Et summas carpens media inter cornua sætas, 245
Ignibus imponit sacris, libamina prima,
Voce vocans Hecaten Cœloque Ereboque potentem:
Supponunt alii cultros, tepidumque cruorem
Suscipiunt pateris. Ipse atri velleris agnam
Æneas matri Eumenidum magnæque sorori 250
Ense ferit, sterilemque tibi, Proserpina, vaccam:
Tum Stygio regi nocturnas inchoat aras,
Et solida imponit taurorum viscera flammis,
Pingue super oleum infundens ardentibus extis.
Ecce autem primi sub lumina solis et ortus 255
Sub pedibus mugire solum et juga cœpta moveri
Silvarum, visæque canes ululare per umbram,
Adventante dea. "Procul o, procul este, profani,"
Conclamat vates, "totoque absistite luco;
Tuque invade viam, vaginaque eripe ferrum: 260
Nunc animis opus, Ænea, nunc pectore firmo."
Tantum effata, furens antro se immisit aperto:
Ille ducem haud timidis vadentem passibus æquat.
Di, quibus imperium est animarum, Umbræque silentes,
Et Chaos, et Phlegethon, loca nocte tacentia late, 265
Sit mihi fas audita loqui; sit numine vestro
Pandere res alta terra et caligine mersas.

Ibant obscuri sola sub nocte per umbram,
Perque domos Ditis vacuas et inania regna:
Quale per incertam lunam sub luce maligna 270
Est iter in silvis: ubi cœlum condidit umbra
Jupiter, et rebus nox abstulit atra colorem.
Vestibulum ante ipsum primique in faucibus Orci
Luctus et ultrices posuere cubilia Curæ;
Pallentesque habitant Morbi, tristisque Senectus, 275
Et Metus, et malesuada Fames, ac turpis Egestas,—
Terribiles visu formæ,—Letumque, Labosque;
Tum consanguineus Leti Sopor, et mala mentis
Gaudia, mortiferumque adverso in limine Bellum,
Ferreique Eumenidum thalami, et Discordia demens, 280
Vipereum crinem vittis innexa cruentis.
In medio ramos annosaque brachia pandit
Ulmus opaca, ingens, quam sedem Somnia vulgo
Vana tenere ferunt, foliisque sub omnibus hærent.
Multaque præterea variarum monstra ferarum, 285
Centauri in foribus stabulant, Scyllæque biformes,
Et centumgeminus Briareus, ac bellua Lernæ
Horrendum stridens, flammisque armata Chimæra,
Gorgones, Harpyiæque, et forma tricorporis umbræ.
Corripit hic subita trepidus formidine ferrum 290
Æneas, strictamque aciem venientibus offert;
Et, ni docta comes tenues sine corpore vitas
Admoneat volitare cava sub imagine formæ,
Irruat et frustra ferro diverberet umbras.
Hinc via, Tartarei quæ fert Acherontis ad undas: 295
Turbidus hic cœno vastaque voragine gurges
Æstuat, atque omnem Cocyto eructat arenam.
Portitor has horrendus aquas et flumina servat
Terribili squalore Charon, cui plurima mento
Canities inculta jacet, stant lumina flamma, 300
Sordidus ex humeris nodo dependet amictus.
Ipse ratem conto subigit velisque ministrat,
Et ferruginea subvectat corpora cymba,
Jam senior, sed cruda deo viridisque senectus.
Huc omnis turba ad ripas effusa ruebat, 305
Matres atque viri defunctaque corpora vita
Magnanimum heroum, pueri innuptæque puellæ,

Impositique rogis juvenes ante ora parentum:
Quam multa in silvis auctumni frigore primo
Lapsa cadunt folia, aut ad terram gurgite ab alto 310
Quam multæ glomerantur aves, ubi frigidus annus
Trans pontum fugat et terris immittit apricis.
Stabant orantes primi transmittere cursum,
Tendebantque manus ripæ ulterioris amore;
Navita sed tristis nunc hos, nunc accipit illos, 315
Ast alios longe submotos arcet arena.
Æneas, miratus enim motusque tumultu,
"Dic," ait, "o virgo, quid vult concursus ad amnem?
Quidve petunt animæ? vel quo discrimine ripas
Hæ linquunt, illæ remis vada livida verrunt?" 320
Olli sic breviter fata est longæva sacerdos:
"Anchisa generate, deum certissima proles,
Cocyti stagna alta vides Stygiamque paludem,
Di cujus jurare timent et fallere numen.
Hæc omnis, quam cernis, inops inhumataque turba est; 325
Portitor ille Charon; hi, quos vehit unda, sepulti.
Nec ripas datur horrendas et rauca fluenta
Transportare prius, quam sedibus ossa quierunt.
Centum errant annos volitantque hæc litora circum:
Tum demum admissi stagna exoptata revisunt." 330
Constitit Anchisa satus et vestigia pressit,
Multa putans, sortemque animo miseratus iniquam.
Cernit ibi mæstos et mortis honore carentes
Leucaspim et Lyciæ ductorem classis Orontem,
Quos simul a Troja ventosa per æquora vectos 335
Obruit auster, aqua involvens navemque virosque.
Ecce gubernator sese Palinurus agebat,
Qui Libyco nuper cursu, dum sidera servat,
Exciderat puppi mediis effusus in undis.
Hunc ubi vix multa mæstum cognovit in umbra, 340
Sic prior alloquitur: "Quis te, Palinure, deorum
Eripuit nobis, medioque sub æquore mersit?
Dic age. Namque mihi, fallax haud ante repertus,
Hoc uno responso animum delusit Apollo,
Qui fore te ponto incolumem, finesque canebat 345
Venturum Ausonios. En hæc promissa fides est?"
Ille autem: "Neque te Phœbi cortina fefellit,

Dux Anchisiada, nec me deus æquore mersit.
Namque gubernaculum multa vi forte revulsum,
Cui datus hærebam custos cursusque regebam, 350
Præcipitans traxi mecum. Maria aspera juro,
Non ullum pro me tantum cepisse timorem
Quam tua ne, spoliata armis, excussa magistro,
Deficeret tantis navis surgentibus undis.
Tres notus hibernas immensa per æquora noctes 355
Vexit me violentus aqua; vix lumine quarto
Prospexi Italiam summa sublimis ab unda.
Paullatim adnabam terræ: jam tuta tenebam,
Ni gens crudelis madida cum veste gravatum
Prensantemque uncis manibus capita aspera nantem 360
Ferro invasisset, prædamque ignara putasset.
Nunc me fluctus habet, versantque in littore venti.
Quod te per cœli jucundum lumen et auras,
Per genitorem oro, per spes surgentis Iuli,
Eripe me his, invicte, malis; aut tu mihi terram 365
Injice, namque potes, portusque require Velinos:
Aut tu, si qua via est, si quam tibi diva creatrix
Ostendit,—neque enim, credo, sine numine divum
Flumina tanta paras Stygiamque innare paludem—
Da dextram misero, et tecum me tolle per undas, 370
Sedibus ut saltem placidis in morte quiescam."
Talia fatus erat, cœpit quum talia vates:
"Unde hæc, o Palinure, tibi tam dira cupido?
Tu Stygias inhumatus aquas amnemque severum
Eumenidum aspicies, ripamve injussus adibis? 375
Desine fata deum flecti sperare precando,
Sed cape dicta memor, duri solatia casus.
Nam tua finitimi, longe lateque per urbes
Prodigiis acti cœlestibus, ossa piabunt,
Et statuent tumulum, et tumulo solemnia mittent, 380
Æternumque locus Palinuri nomen habebit."
His dictis curæ emotæ, pulsusque parumper
Corde dolor tristi; gaudet cognomine terra.—
Ergo iter inceptum peragunt fluviosque propinquant:
Navita quos jam inde ut Stygia prospexit ab unda 385
Per tacitum nemus ire pedemque advertere ripæ,
Sic prior aggreditur dictis, atque increpat ultro:

"Quisquis es, armatus qui nostra ad flumina tendis,
Fare age, quid venias; jam istinc, et comprime gressum.
Umbrarum hic locus est, Somni Noctisque soporæ; 390
Corpora viva nefas Stygia vectare carina.
Nec vero Alciden me sum lætatus euntem
Accepisse lacu, nec Thesea Pirithoumque,
Dis quanquam geniti atque invicti viribus essent.
Tartareum ille manu custodem in vincla petivit, 395
Ipsius a solio regis, traxitque trementem:
Hi dominam Ditis thalamo deducere adorti."
Quæ contra breviter fata est Amphrysia vates:
"Nullæ hic insidiæ tales; absiste moveri;
Nec vim tela ferunt: licet ingens janitor antro 400
Æternum latrans exsangues terreat umbras;
Casta licet patrui servet Proserpina limen.
Troïus Æneas, pietate insignis et armis,
Ad genitorem imas Erebi descendit ad umbras.
Si te nulla movet tantæ pietatis imago, 405
At ramum hunc (aperit ramum, qui veste latebat)
Agnoscas." Tumida ex ira tum corda residunt.
Nec plura his. Ille admirans venerabile donum
Fatalis virgæ longo post tempore visum,
Cæruleam advertit puppim, ripæque propinquat. 410
Inde alias animas, quæ per juga longa sedebant,
Deturbat, laxatque foros: simul accipit alveo
Ingentem Ænean. Gemuit sub pondere cymba
Sutilis, et multam accepit rimosa paludem.
Tandem trans fluvium incolumis vatemque virumque 415
Informi limo glaucaque exponit in ulva.
Cerberus hæc ingens latratu regna trifauci
Personat, adverso recubans immanis in antro.
Cui vates, horrere videns jam colla colubris,
Melle soporatam et medicatis frugibus offam 420
Objicit. Ille fame rabida tria guttura pandens
Corripit objectam, atque immania terga resolvit
Fusus humi, totoque ingens extenditur antro.
Occupat Æneas aditum custode sepulto,
Evaditque celer ripam irremeabilis undæ. 425
Continuo auditæ voces, vagitus et ingens
Infantumque animæ flentes, in limine primo,

Quos dulcis vitæ exsortes et ab ubere raptos
Abstulit atra dies et funere mersit acerbo.
Hos juxta falso damnati crimine mortis. 430
Nec vero hæ sine sorte datæ, sine judice, sedes;
Quæsitor Minos urnam movet; ille silentum
Conciliumque vocat vitasque et crimina discit.
Proxima deinde tenent mæsti loca, qui sibi letum
Insontes peperere manu, lucemque perosi 435
Projecere animas. Quam vellent æthere in alto
Nunc et pauperiem et duros perferre labores!
Fas obstat, tristique palus inamabilis unda
Alligat, et novies Styx interfusa coërcet.
Nec procul hinc partem fusi monstrantur in omnem 440
Lugentes campi; sic illos nomine dicunt.
Hic, quos durus amor crudeli tabe peredit,
Secreti celant calles et myrtea circum
Silva tegit; curæ non ipsa in morte relinquunt.
His Phædram Procinque locis, mæstamque Eriphylen 445
Crudelis nati monstrantem vulnera, cernit,
Evadnenque et Pasiphaën; his Laodamia
It comes, et juvenis quondam, nunc femina, Cænens,
Rursus et in veterem fato revoluta figuram.
Inter quas Phœnissa recens a vulnere Dido 450
Errabat silva in magna; quam Troïus heros
Ut primum juxta stetit agnovitque per umbram
Obscuram, qualem primo qui surgere mense
Aut videt aut vidisse putat per nubila lunam,
Demisit lacrimas, dulcique affatus amore est: 455
"Infelix Dido, verus mihi nuntius ergo
Venerat, exstinctam ferroque extrema secutam!
Funeris heu tibi causa fui? Per sidera juro,
Per superos, et si qua fides tellure sub ima est,
Invitus, regina, tuo de litore cessi. 460
Sed me jussa deum, quæ nunc has ire per umbras,
Per loca senta situ cogunt noctemque profundam,
Imperiis egere suis; nec credere quivi
Hunc tantum tibi me discessu ferre dolorem.
Siste gradum, teque aspectu ne subtrahe nostro. 465
Quem fugis? extremum fato, quod te alloquor, hoc est."
Talibus Æneas ardentem et torva tuentem

Lenibat dictis animum, lacrimasque ciebat.
Illa solo fixos oculos aversa tenebat;
Nec magis incepto vultum sermone movetur, 470
Quam si dura silex aut stet Marpesia cautes.
Tandem corripuit sese, atque inimica refugit
In nemus umbriferum, conjux ubi pristinus illi
Respondet curis, æquatque Sychæus amorem.
Nec minus Æneas, casu percussus iniquo, 475
Prosequitur lacrimans longe et miseratur euntem.
Inde datum molitur iter. Jamque arva tenebant
Ultima, quæ bello clari secreta frequentant.
Hic illi occurrit Tydeus, hic inclytus armis
Parthenopæus, et Adrasti pallentis imago. 480
Hic multum fleti ad superos belloque caduci
Dardanidæ: quos ille omnes longo ordine cernens
Ingemuit, Glaucumque Medontaque Thersilochumque,
Tres Antenoridas, Cererique sacrum Polyphœten,
Idæumque, etiam currus, etiam arma tenentem. 485
Circumstant animæ dextra lævaque frequentes.
Nec vidisse semel satis est; juvat usque morari,
Et conferre gradum, et veniendi discere causas.
At Danaum proceres Agamemnoniæque phalanges,
Ut videre virum fulgentiaque arma per umbras, 490
Ingenti trepidare metu: pars vertere terga,
Ceu quondam petiere rates; pars tollere vocem
Exiguam: inceptus clamor frustratur hiantes.
Atque hic Priamiden laniatum corpore toto
Deïphobum videt, et lacerum crudeliter ora. 495
Ora manusque ambas, populataque tempora raptis
Auribus, et truncas inhonesto vulnere nares.
Vix adeo agnovit pavitantem et dira tegentem
Supplicia, et notis compellat vocibus ultro:
"Deïphobe armipotens, genus alto a sanguine Teucri, 500
Quis tam crudeles optavit sumere pœnas?
Cui tantum de te licuit? Mihi fama suprema
Nocte tulit fessum vasta te cæde Pelasgum
Procubuisse super confusæ stragis acervum.
Tunc egomet tumulum Rhœteo in litore inanem 505
Constitui, et magna manes ter voce vocavi.
Nomen et arma locum servant: te, amice, nequivi

Conspicere et patria decedens ponere terra."
Ad quæ Priamides: "Nihil o tibi amice relictum;
Omnia Deiphobo solvisti et funeris umbris. 510
Sed me fata mea et scelus exitiale Lacænæ
His mersere malis: illa hæc monumenta reliquit.
Namque, ut supremam falsa inter gaudia noctem
Egerimus, nosti; et nimium meminisse necesse est.
Quum fatalis equus saltu super ardua venit 515
Pergama et armatum peditem gravis attulit alvo:
Illa chorum simulans evantes orgia circum
Ducebat Phrygias; flammam media ipsa tenebat
Ingentem, et summa Danaos ex arce vocabat.
Tum me confectum curis somnoque gravatum 520
Infelix habuit thalamus, pressitque jacentem
Dulcis et alta quies placidæque simillima morti.
Egregia interea conjux arma omnia tectis
Amovet, et fidum capiti subduxerat ensem:
Intra tecta vocat Menelaum, et limina pandit, 525
Scilicet id magnum sperans fore munus amanti,
Et famam exstingui veterum sic posse malorum.
Quid moror? irrumpunt thalamo; comes additus una
Hortator scelerum Æolides. Di, talia Graiis
Instaurate, pio si pœnas ore reposco. 530
Sed te qui vivum casus, age fare vicissim,
Attulerint. Pelagine venis erroribus actus,
An monitu divum? an quæ te fortuna fatigat,
Ut tristes sine sole domos, loca turbida, adires?"
Hac vice sermonum roseis Aurora quadrigis 535
Jam medium ætherio cursu trajecerat axem;
Et fors omne datum traherent per talia tempus:
Sed comes admonuit, breviterque adlata Sibylla est:
"Nox ruit, Æneas; nos flendo ducimus horas.
Hic locus est, partes ubi se via findit in ambas: 540
Dextera quæ Ditis magni sub mœnia tendit,
Hac iter Elysium nobis: at læva malorum
Exercet pœnas, et ad impia Tartara mittit."
Deiphobus contra: "Ne sævi, magna sacerdos;
Discedam, explebo numerum, reddarque tenebris. 545
I decus, i, nostrum; melioribus utere fatis."
Tantum effatus, et in verbo vestigia torsit.

Respicit Æneas subito, et sub rupe sinistra
Mœnia lata videt, triplici circumdata muro,
Quæ rapidus flammis ambit torrentibus amnis 550
Tartareus Phlegethon, torquetque sonantia saxa.
Porta adversa, ingens, solidoque adamante columnæ,
Vis ut nulla virum, non ipsi exscindere ferro
Cœlicolæ valeant. Stat ferrea turris ad auras;
Tisiphoneque sedens, palla succincta cruenta, 555
Vestibulum exsomnis servat noctesque diesque.
Hinc exaudiri gemitus, et sæva sonare
Verbera; tum stridor ferri tractæque catenæ.
Constitit Æneas, strepituque exterritus haesit.
"Quæ scelerum facies? o virgo, effare: quibusve 560
Urgentur pœnis? quis tantus plangor ad auras?"
Tum vates sic orsa loqui: "Dux inclyte Teucrum,
Nulli fas casto sceleratum insistere limen;
Sed me quum lucis Hecate præfecit Avernis,
Ipsa deum pœnas docuit, perque omnia duxit. 565
Gnosius hæc Rhadamanthus habet durissima regna,
Castigatque auditque dolos, subigitque fateri,
Quæ quis apud superos, furto lætatus inani,
Distulit in seram commissa piacula mortem.
Continuo sontes ultrix accincta flagello 570
Tisiphone quatit insultans, torvosque sinistra
Intentans angues vocat agmina sæva sororum.
Tum demum horrisono stridentes cardine sacræ
Panduntur portæ. Cernis, custodia qualis
Vestibulo sedeat? facies quæ limina servet? 575
Quinquaginta atris immanis hiatibus Hydra
Sævior intus habet sedem. Tum Tartarus ipse
Bis patet in præceps tantum tenditque sub umbras,
Quantus ad ætherium cœli suspectus Olympum.
Hic genus antiquum Terræ, Titania pubes, 580
Fulmine dejecti fundo volvuntur in imo.
Hic et Aloïdas geminos, immania vidi
Corpora, qui manibus magnum rescindere cœlum
Aggressi, superisque Jovem detrudere regnis.
Vidi et crudeles dantem Salmonea pœnas, 585
Dum flammas Jovis et sonitus imitatur Olympi.
Quatuor hic invectus equis et lampada quassans

Per Graium populos mediæque per Elidis urbem
Ibat ovans, divumque sibi poscebat honorem,
Demens! qui nimbos et non imitabile fulmen 590
Ære et cornipedum pulsu simularet equorum.
At pater omnipotens densa inter nubila telum
Contorsit, non ille faces nec fumea tædis
Lumina, præcipitemque immani turbine adegit.
Nec non et Tityon, Terræ omniparentis alumnum, 595
Cernere erat, per tota novem cui jugera corpus
Porrigitur, rostroque immanis vultur obunco
Immortale jecur tondens fecundaque pœnis
Viscera rimaturque epulis habitatque sub alto
Pectore; nec fibris requies datur ulla renatis. 600
Quid memorem Lapithas, Ixionem Pirithoumque?
Quos super atra silex jam jam lapsura cadentique
Imminet assimilis. Lucent genialibus altis
Aurea fulcra toris, epulæque ante ora paratæ
Regifico luxu; Furiarum maxima juxta 605
Accubat, et manibus prohibet contingere mensas,
Exsurgitque facem attollens, atque intonat ore.
Hic, quibus invisi fratres, dum vita manebat,
Pulsatusve parens, et fraus innexa clienti;
Aut qui divitiis soli incubuere repertis, 610
Nec partem posuere suis, quæ maxima turba est;
Quique ob adulterium cæsi; quique arma secuti
Impia, nec veriti dominorum fallere dextras,—
Inclusi pœnam exspectant. Ne quære doceri,
Quam pœnam, aut quæ forma viros fortunave mersit 615
Saxum ingens volvunt alii, radiisve rotarum
Districti pendent; sedet æternumque sedebit
Infelix Theseus; Phlegyasque miserrimus omnes
Admonet, et magna testatur voce per umbras:
'Discite justitiam moniti, et non temnere divos.' 620
Vendidit hic auro patriam, dominumque potentem
Imposuit; fixit leges pretio atque refixit:
Hic thalamum invasit natæ vetitosque hymenæos:
Ausi omnes immane nefas, ausoque potiti.
Non, mihi si linguæ centum sint oraque centum, 625
Ferrea vox, omnes scelerum comprendere formas,
Omnia pœnarum percurrere nomina possim."

Hæc ubi dicta dedit Phœbi longæva sacerdos:
"Sed jam age, carpe viam et susceptum perfice munus;
Acceleremus," ait: "Cyclopum educta caminis 630
Mœnia conspicio atque adverso fornice portas,
Hæc ubi nos præcepta jubent deponere dona."
Dixerat, et pariter gressi per opaca viarum
Corripiunt spatium medium, foribusque propinquant.
Occupat Æneas aditum, corpusque recenti 635
Spargit aqua, ramumque adverso in limine figit.
His demum exactis, perfecto munere divæ,
Devenere locos lætos et amœna vireta
Fortunatorum nemorum sedesque beatas.
Largior hic campos æther et lumine vestit 640
Purpureo, solemque suum, sua sidera norunt.
Pars in gramineis exercent membra palæstris,
Contendunt ludo et fulva luctantur arena;
Pars pedibus plaudunt choreas et carmina dicunt.
Nec non Threïcius longa cum veste sacerdos 645
Obloquitur numeris septem discrimina vocum,
Jamque eadem digitis, jam pectine pulsat eburno.
Hic genus antiquum Teucri, pulcherrima proles,
Magnanimi heroës, nati melioribus annis,
Ilusque Assaracusque et Trojæ Dardanus auctor. 650
Arma procul currusque virum miratur inanes.
Stant terra defixæ hastæ, passimque soluti
Per campos pascuntur equi. Quæ gratia curruum
Armorumque fuit vivis, quæ cura nitentes
Pascere equos, eadem sequitur tellure repostos. 655
Conspicit ecce alios dextra lævaque per herbam
Vescentes lætumque choro Pæana canentes,
Inter odoratum lauri nemus, unde superne
Plurimus Eridani per silvam volvitur amnis.
Hic manus ob patriam pugnando vulnera passi, 660
Quique sacerdotes casti, dum vita manebat,
Quique pii vates et Phœbo digna locuti,
Inventas aut qui vitam excoluere per artes,
Quique sui memores alios fecere merendo:
Omnibus his nivea cinguntur tempora vitta. 665
Quos circumfusos sic est affata Sibylla,—
Musæum ante omnes; medium nam plurima turba

Hunc habet, atque humeris exstantem suspicit alti :—
" Dicite, felices animæ, tuque, optime vates,
Quæ regio Anchisen, quis habet locus? illius ergo 670
Venimus et magnos Erebi transavimus amnes."
Atque huic responsum paucis ita reddidit heros :
" Nulli certa domus : lucis habitamus opacis,
Riparumque toros et prata recentia rivis
Incolimus. Sed vos, si fert ita corde voluntas, 675
Hoc superate jugum : et facili jam tramite sistam."
Dixit, et ante tulit gressum, camposque nitentes
Desuper ostentat ; dehinc summa cacumina linquunt.
At pater Anchises penitus convalle virenti
Inclusas animas superumque ad lumen ituras 680
Lustrabat studio recolens, omnemque suorum
Forte recensebat numerum carosque nepotes,
Fataque fortunasque virum moresque manusque.
Isque ubi tendentem adversum per gramina vidit
Æneam, alacris palmas utrasque tetendit, 685
Effusæque genis lacrimæ, et vox excidit ore :
" Venisti tandem, tuaque spectata parenti
Vicit iter durum pietas? datur ora tueri,
Nate, tua, et notas audire et reddere voces?
Sic equidem ducebam animo rebarque futurum, 690
Tempora dinumerans, nec me mea cura fefellit.
Quas ego te terras et quanta per æquora vectum
Accipio! quantis jactatum, nate, periclis!
Quam metui, ne quid Libyæ tibi regna nocerent!"
Ille autem : " Tua me, genitor, tua tristis imago, 695
Sæpius occurrens, hæc limina tendere adegit.
Stant sale Tyrrheno classes. Da jungere dextram,
Da, genitor, teque amplexu ne subtrahe nostro."
Sic memorans largo fletu simul ora rigabat.
Ter conatus ibi collo dare brachia circum. 700
Ter frustra comprensa manus effugit imago,
Par levibus ventis volucrique simillima somno.
Interea videt Æneas in valle reducta
Seclusum nemus et virgulta sonantia silvis,
Lethæumque, domos placidas qui prænatat, amnem. 705
Hunc circum innumeræ gentes populique volabant :
Ac velut in pratis ubi apes æstate serena

Floribus insidunt variis, et candida circum
Lilia funduntur; strepit omnis murmure campus.
Horrescit visu subito, causasque requirit 710
Inscius Æneas, quæ sint ea flumina porro,
Quive viri tanto complerint agmine ripas.
Tum pater Anchises: "Animæ, quibus altera fato
Corpora debentur, Lethæi ad fluminis undam
Securos latices et longa oblivia potant. 715
Has equidem memorare tibi atque ostendere coram,
Jampridem hanc prolem cupio enumerare meorum,
Quo magis Italia mecum lætere reperta.
O pater, anne aliquas ad cœlum hinc ire putandum est
Sublimes animas, iterumque ad tarda reverti 720
Corpora? quæ lucis miseris tam dira cupido?
Dicam equidem, nec te suspensum, nate, tenebo,"
Suscipit Anchises, atque ordine singula pandit.
"Principio cœlum ac terras camposque liquentes
Lucentemque globum Lunæ Titaniaque astra 725
Spiritus intus alit, totamque infusa per artus
Mens agitat molem et magno se corpore miscet.
Inde hominum pecudumque genus vitæque volantum
Et quæ marmoreo fert monstra sub æquore pontus.
Igneus est ollis vigor et cœlestis origo 730
Seminibus, quantum non noxia corpora tardant
Terrenique hebetant artus moribundaque membra.
Hinc metuunt cupiuntque, dolent gaudentque; neque
Despiciunt clausæ tenebris et carcere cæco. [auras
Quin et supremo quum lumine vita reliquit, 735
Non tamen omne malum miseris nec funditus omnes
Corporeæ excedunt pestes, penitusque necesse est
Multa diu concreta modis inolescere miris.
Ergo exercentur pœnis, veterumque malorum
Supplicia expendunt. Aliæ panduntur inanes 740
Suspensæ ad ventos; aliis sub gurgite vasto
Infectum eluitur scelus, aut exuritur igni.
Quisque suos patimur manes; exinde per amplum
Mittimur Elysium, et pauci læta arva tenemus,
Donec longa dies, perfecto temporis orbe, 745
Concretam exemit labem, purumque relinquit
Ætherium sensum atque auraï simplicis ignem.

Has omnes, ubi mille rotam volvere per annos,
Lethæum ad fluvium deus evocat agmine magno,
Scilicet immemores supera ut convexa revisant 750
Rursus, et incipiant in corpora velle reverti."
Dixerat Anchises; natumque unaque Sibyllam
Conventus trahit in medios turbamque sonantem:
Et tumulum capit, unde omnes longo ordine possit
Adversos legere, et venientum discere vultus. 755
"Nunc age, Dardaniam prolem quæ deinde sequatur
Gloria, qui maneant Itala de gente nepotes,
Illustres animas nostrumque in nomen ituras,
Expediam dictis, et te tua fata docebo.
Ille, vides, pura juvenis qui nititur hasta, 760
Proxima sorte tenet lucis loca, primus ad auras
Ætherias Italo commixtus sanguine surget
Silvius, Albanum nomen, tua postuma proles.
Quem tibi longævo serum Lavinia conjux
Educet silvis regem regumque parentem: 765
Unde genus Longa nostrum dominabitur Alba.
Proximus ille Procas, Trojanæ gloria gentis,
Et Capys, et Numitor, et qui te nomine reddet
Silvius Æneas, pariter pietate vel armis
Egregius, si unquam regnandam acceperit Albam. 770
Qui juvenes! quantas ostentant, aspice, vires!
Atque umbrata gerunt civili tempora quercu!
Hi tibi Nomentum et Gabios urbemque Fidenam,
Hi Collatinas imponent montibus arces,
[Laude pudicitiæ celebres, addentque superbos] 775
Pometios Castrumque Inui Bolamque Coramque.
Hæc tum nomina erunt, nunc sunt sine nomine terræ.
Quin et avo comitem sese Mavortius addet
Romulus, Assaraci quem sanguinis Ilia mater
Educet. Viden' ut geminæ stant vertice cristæ, 780
Et pater ipse suo superum jam signat honore?
En hujus, nate, auspiciis illa inclyta Roma
Imperium terris, animos æquabit Olympo,
Septemque una sibi muro circumdabit arces,
Felix prole virum: qualis Berecyntia mater 785
Invehitur curru Phrygias turrita per urbes,
Læta deum partu, centum complexa nepotes,

Omnes cœlicolas, omnes supera alta tenentes.
Huc geminas nunc flecte acies, hanc aspice gentem
Romanosque tuos. Hic Cæsar, et omnis Iuli 790
Progenies, magnum cœli ventura sub axem.
Hic vir, hic est, tibi quem promitti sæpius audis,
Augustus Cæsar, Divi genus: aurea condet
Sæcula qui rursus Latio, regnata per arva
Saturno quondam, super et Garamantas et Indos 795
Proferet imperium: jacet extra sidera tellus,
Extra anni Solisque vias, ubi cœlifer Atlas
Axem humero torquet stellis ardentibus aptum.
Hujus in adventum jam nunc et Caspia regna
Responsis horrent divum et Mæotia tellus, 800
Et septemgemini turbant trepida ostia Nili.
Nec vero Alcides tantum telluris obivit,
Fixerit æripidem cervam licet, aut Erymanthi
Pacarit nemora, et Lernam tremefecerit arcu:
Nec, qui pampineis victor juga flectit habenis, 805
Liber, agens celso Nysæ de vertice tigres.
Et dubitamus adhuc virtutem extendere factis?
Aut metus Ausonia prohibet consistere terra?
Quis procul ille autem ramis insignis olivæ
Sacra ferens? Nosco crines incanaque menta 810
Regis Romani, primam qui legibus urbem
Fundabit, Curibus parvis et paupere terra
Missus in imperium magnum. Cui deinde subibit,
Otia qui rumpet patriæ residesque movebit
Tullus in arma viros et jam desueta triumphis 815
Agmina. Quem juxta sequitur jactantior Ancus,
Nunc quoque jam nimium gaudens popularibus auris.
Vis et Tarquinios reges animamque superbam
Ultoris Bruti, fascesque videre receptos?
Consulis imperium hic primus sævasque secures 820
Accipiet, natosque pater nova bella moventes
Ad pœnam pulchra pro libertate vocabit,
Infelix! Utcumque ferent ea facta minores,
Vincet amor patriæ laudumque immensa cupido.
Quin Decios Drusosque procul sævumque securi 825
Aspice Torquatum et referentem signa Camillum.
Illæ autem, paribus quas fulgere cernis in armis,

Concordes animæ nunc et dum nocte premuntur.
Heu quantum inter se bellum, si lumina vitæ
Attigerint, quantas acies stragemque ciebunt! 830
Aggeribus socer Alpinis atque arce Monœci
Descendens, gener adversis instructus Eois.
Ne, pueri, ne tanta animis assuescite bella,
Neu patriæ validas in viscera vertite vires:
Tuque prior, tu parce, genus qui ducis Olympo; 835
Projice tela manu, sanguis meus.
Ille triumphata Capitolia ad alta Corintho
Victor aget currum, cæsis insignis Achivis.
Eruet ille Argos Agamemnoniasque Mycenas,
Ipsumque Æaciden, genus armipotentis Achilli, 840
Ultus avos Trojæ, templa et temerata Minervæ.
Quis te, magne Cato, tacitum, aut te, Cosse, relinquat?
Quis Gracchi genus, aut geminos, duo fulmina belli,
Scipiadas, cladem Libyæ, parvoque potentem
Fabricium? vel te sulco, Serrane, serentem? 845
Quo fessum rapitis, Fabii? tu Maximus ille es,
Unus qui nobis cunctando restituis rem.
Excudent alii spirantia mollius æra,
Credo equidem, vivos ducent de marmore vultus;
Orabunt causas melius, cœlique meatus 850
Describent radio et surgentia sidera dicent:
Tu regere imperio populos, Romane, memento;
Hæ tibi erunt artes, pacisque imponere morem,
Parcere subjectis, et debellare superbos."
Sic pater Anchises, atque hæc mirantibus addit, 855
"Aspice, ut insignis spoliis Marcellus opimis
Ingreditur, victorque viros supereminet omnes!
Hic rem Romanam, magno turbante tumultu,
Sistet, eques sternet Pœnos Gallumque rebellem,
Tertiaque arma patri suspendet capta Quirino. 860
Atque hic Æneas—una namque ire videbat
Egregium forma juvenem et fulgentibus armis,
Sed frons læta parum, et dejecto lumina vultu:—
"Quis, pater, ille virum qui sic comitatur euntem?
Filius, anne aliquis magna de stirpe nepotum? 865
Qui strepitus circa comitum! quantum instar in ipso est!
Sed Nox atra caput tristi circumvolat umbra."

Tum pater Anchises, lacrimis ingressus obortis:
"O nate, ingentem luctum ne quære tuorum;
Ostendent terris hunc tantum fata, neque ultra 870
Esse sinent. Nimium vobis Romana propago
Visa potens, Superi, propria hæc si dona fuissent.
Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus! vel quæ, Tiberine, videbis
Funera, quum tumulum præterlabere recentem! 875
Nec puer Iliaca quisquam de gente Latinos
In tantum spe tollet avos; nec Romula quondam
Ullo se tantam tellus jactabit alumno.
Heu pietas, heu prisca fides, invictaque bello
Dextera! non illi se quisquam impune tulisset 880
Obvius armato, seu quum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu miserande puer! si qua fata aspera rumpas,
Tu Marcellus eris. Manibus date lilia plenis:
Purpureos sparagam flores, animamque nepotis 885
His saltem accumulem donis, et fungar inani
Munere." Sic tota passim regione vagantur
Aëris in campis latis, atque omnia lustrant.
Quæ postquam Anchises natum per singula duxit,
Incenditque animum famæ venientis amore, 890
Exin bella viro memorat quæ deinde gerenda,
Laurentesque docet populos, urbemque Latini,
Et quo quemque modo fugiatque feratque laborem.
Sunt geminæ Somni portæ, quarum altera fertur
Cornea, qua veris facilis datur exitus umbris; 895
Altera candenti perfecta nitens elephanto,
Sed falsa ad cœlum mittunt insomnia Manes.
His ubi tum natum Anchises unaque Sibyllam
Prosequitur dictis, portaque emittit eburna,
Ille viam secat ad naves sociosque revisit; 900
Tum se ad Caietæ recto fert limite portum.
Ancora de prora jacitur; stant litore puppes.

NOTES ON THE ÆNEID.

THE great Epic Poem of the Romans, the ÆNEID, derives its name from the hero Æneas, whose wars in Italy, previous to his successful settlement there, with a colony of Trojans, it records and celebrates. Æneas, the *valiant warrior* and *pious worshipper* of the gods, is a personification of the Roman people, and therefore the characteristics of the nation in the two peculiarities just mentioned, the poet takes all pains to bring out and exalt. In particular, he loses no opportunity of complimenting the Julian family, through its legendary founder, and especially his patron and emperor, Augustus. In the general idea and plan of the work, as well as in individual descriptions, sentiments, and phrases, our author is largely indebted to the Greeks—to Homer, to Apollonius Rhodius, and other Alexandrines; among the Latins. Naevius and Ennius are the principal objects of his imitation.

BOOK FIRST.

ARGUMENT

AFTER stating the subject of the poem generally (1–7), and accounting for the resentment of Juno to the Trojan race (8–33), the poet introduces his hero, Æneas, the son of Anchises and Venus, in the seventh year of his wanderings after the destruction of Troy, when he had just started from Sicily, and was making for the Italian mainland: a tempest is sent forth against him by Æolus, at the instigation of Juno, and drives his shattered ships on the coast of Africa (34–158). He lands, slays seven stags of immense size, gives one carcase to each of the seven ships now remaining to him, and exhorts his

fellow exiles to participate and hope (170-207). The banquet of the night, [illegible] follows (208-222). Venus pleads the cause of her son Æneas, and of the Trojans, before Jupiter and lays all the blame of their misfortunes on Juno. The king of the gods, being moved by the appeal, reassures the fears of the Queen and reveals his daughter by the assertion of fate's prophecy and an unfolding to the Trojans in their distant sons, the Roman people (223-304). Satisfied with the reconciliation of Jupiter, Venus descends to earth, and in the guise of a huntress, presents herself to Æneas, assures him that the ships which he had supposed lost were safe in port, and shows the city of Carthage in progress of building by the Phœnician Dido (305-369). Æneas, upon over a broad, entering Carthage in company with his faithful attendant, Achates, and there discovers his companions from the missing ships. An explanation and disclosure take place, and all are kindly received by Dido (370-493). The book concludes (494-507) with the danger of Venus in safeguarding Cupid for Æneas, the son of Æneas, and therein belonging Queen Dido with a passionate love for her guest, upon whom every word she hangs, and whom she invites to give a full recital of the events connected with the downfall of Troy and his own wanderings.

The four verses from *Ille ego* to *Arma virumque* *Mantua* are printed by Heyne, Forbiger and others, in a different type, since their genuineness is doubtful. Burmann, Peerlkamp, Hermann, and a host of others, have rejected them as "unworthy of the genius of Virgil, and inconsistent with the variety of epic poetry," and assign them to some rhetorician or grammarian. They are found, however, in several MSS. of the highest authority, and are supported by the statements of Servius and Donatus, besides, they are by no means devoid of terseness and elegance, nor do they discourage the taste or the talent of Virgil. Wagner, however, in his critical annotation, defends them. He does not suppose them to have formed originally the beginning of the Æneid, but to have been prefixed, as the exordium, to a first copy of the first book, which the poet commended among private friends, as a sample of the whole. For, as he was now relinquishing abandoning those kinds of poetry in which he had been raised, and was turning to a species new to him, the foregoing of which might be very doubtful, he would naturally be desirous to procure friends or patrons, so as to secure his work before publication. We are not aware, however, that he intended the lines as an introduction to the poet's first to the poem's public, though Servius and Donatus allege that they were composed by Virgil and Varius, to whom, after Virgil's death, the revision of the Æneid, preparatory to publication, was entrusted. Wagner's opinion is adopted by [illegible] and others.

Frequent paraphrastically these — I am he who formerly tuned a lay on lay, [illegible] the husbandman, and having accomplished pastoral poetry (*pastorem*) rose, took up a loftier subject and by my precepts [illegible] compelled the fields to satisfy the wishes of the husbandman, however avaricious he was. (This poem of mine was a work acceptable to husbandmen, but now — Caesar's arms *Martis* etc.)

Spenser, in his introduction to the Fairy Queen, has borrowed from Virgil:

> Lo! I the man, whose Muse whilome did mask,
> As Time hath brought it to passe, the prentice of my
> And now emboldned bee through mortal
> For to [illegible] to [illegible] rude,
> And sing of knights and ladies gentle deeds,
> [illegible]

Ille ego — Ovid: Inst. Ib. 69, 70: [illegible] *Ille ego* [illegible] *Ille ego* [illegible] *Ille ego* [illegible]

Allusion to the emblem of Homer's poetry, or of that which first set an example to other poets. It is opposed to *tenui*, which is assumed and to represent heroic poetry.

Silius Italicus: [illegible] the poet wishing to indicate to the world the [illegible] by without knowing the Iliad, and the Georgics [illegible]

Cultivated. Some have doubted that at with the [illegible] but [illegible] *Ille ego* [illegible] *Ille ego* [illegible]

Observe the contrast in sound between the two parts of the line [illegible] and *arma* borrowed *Martis*.

In imitation of Homer in the Iliad and Odyssey, Virgil states the argument of the Æneid in a very few lines; the sum of it is the arrival of Æneas in Italy and the reception of a settlement there, according to the longer mode with Homer, xii. 187 sqq.

Arma, or possibly his wars and the fates of that race. Heyne and Wagner (the former of whom, as has been said, rejects the

first four lines) consider this a *Hendiadys* for "the fates of that warlike man." But it is better, even should we entirely disallow the suspected verses, to keep the two words separate and distinct, each having its peculiar importance in the introduction, since the Roman poet endeavoured to combine the subject of war *(arma)* and the personal adventures of one of its chiefs *(virum)* in the *same book*, though his great exemplar had devoted a whole poem to each individually.

Primus=*Primo*, *olim*, according to Heyne and others. But Forb. prefers the usual signification, on the ground that in this place, where every word is put down with its full weight and importance, Virgil would not likely depart from the primary and proper meaning of the terms. He urges farther, that the adj. in its most literal sense, is thoroughly correct, for though Antenor from Troy settled among the Veneti at the north extremity of the Adriatic gulf prior to the arrival of Æneas, yet that district could not be taken into account, since Italia Antiqua did not reach so far, being bounded on the north by the Rubicon.

2. The order is *profugus ab oris Trojae venit fato*, etc., *Italiam* for *in Italiam*. Translate: "Who being an exile from his country, was the first that came, and that too by the ordinance of heaven, from the coasts of Troy to Italy, even to the Lavinian shores." The *profugus* excites our commiseration, and the *fato* shows that our hero's exile is not the consequence of misdeeds or of a diseased ambition, but that the finger of heaven directed events. We frequently find, in both poets and prose writers, the names, not only of towns and small islands, but also of countries and regions construed *without* the prep., when *motion towards* is signified. The writers of the Augustan age, however, are guilty of the omission only in the case of islands and maritime countries, the approach to which is by sea. Even in common nouns, and in other cases than the Acc. (iii. 162) the same peculiarity is occasionally found. Cf. Æn. i. 201, 307. See Zumpt, Lat. Gr. § 398 sqq., with notes. Madvig, Lat. Gr. § 232, and notes.

Laviniaque littora—this is *epexegetical* (explanatory and restrictive) of Italiam. See below, 569. By *epexegesis* is meant the subjoining of a *limited* and *restricted notion* to a *more general* one, so that the latter is more closely defined by the former. Thus *que* means "*even*." He came to Italy (the general name), even to the Lavinian shores (the restricting limitation). To this figure may be referred the very common and well known one, called *Hendiadys*, as when we meet the phrase, *Imposuit molem et montes* (61, below), the latter, *montes*, explains and limits the former (*molem*), indicating, as it does, of what the *moles* is made up. So in the phrase *pateris et auro*, the *auro* restricts *pateris* to the material *gold*. The conjunction after *Lavinia* is omitted by some MSS., but this would make an objectionable construction, a *part* put in apposition to the *whole*.

Observe the *synizesis* in Lā-vī-nyăquĕ. *Synizesis*, or *Synaeresis* is the running into one syllable in pronunciation two vowels which properly constitute two separate syllables. It is very common in the poets before Virgil,—more rare in Virgil himself,—and still more rare in those poets who followed him; thus *alveo*, *ferrei*, *precantia*, *taeniis*, etc. etc., for otherwise many words could not have been admitted into hexameter verse. See note 131, below. Some books read *Lavina*, but see note on line 270. The district where Æneas afterwards founded Lavinium, is called *Lavinia littora* by anticipation *(prolepsis)*. This is a species of anachronism in which Virgil often indulges. Laurentum was called Lavinium (after Lavinius, a brother of Latinus) in the first instance, previous to the adoption of the former name, but it again received the name Lavinium from Lavinia, the daughter of Latinus, and wife of Æneas

3. *Ille* is here merely *ornative*, to render the expression more *lively* and forcible. It is equal to ὅγε. Thus Forb., but see note 153, below. *Est* is therefore *not* to be supplied with *jactatus* and *passus*. Cf. Æn. v. 457, ix. 479.

Alto—the poets usually, and prose writers frequently, omit *mare* with this adj., see ii. 203.

4. *Superum* for *superorum*. Gossrau understands the phrase *vi sup.* as the *Genitivus Objectivus*, equivalent to the Greek Βίᾳ τῶν θεῶν, meaning *against* the *will* of the majority of the deities. But this interpretation is entirely unsuited to the context, and is unsupported by authority. It is the wrath of Juno that is referred to, the plur *superum* being used for the sing., as often. (See Æn. iii. 488,) to denote the *cause*, as *vi sup.* does the *instrumentality*, and the following clause being added by *epexegesis*. The plur., however, *may* have been employed to signify the *agents* of Juno, viz., Æolus, Juturna, etc., and the Fates of the gods, whose decrees drove Æneas from Thrace. Crete, and other places.

Memorem, "ever-mindful,"—this is by *hypallage* for *memoris*, agreeing with *Junonis*, for Juno "nursed her wrath to keep it warm." Such an exchange of the adj. is not admitted unless in those cases in which it can be with propriety applied to both substantives. It is better, perhaps, to consider *ira* as *personified*.

5. *Multa quoque et*—"having, moreover, endured many in war too;" *Tro di nati.*

Inferret deum—the gods here with *deus* expresses scorn and contempt. Cf. Geo. iv. 457. *Urbem* sell Lavinium.

6. *Inferret*, i.e., the Penates, or household gods, whether of a family or of the State: see Smith's Diet. of Ling. and Myth. Mention of this could not have been omitted, consistently with the character of the "pious" (see below, vv. 10, 11). As, also, that a State was not deemed rightly constituted without the proper establishment of religious rites. *Latio*, i.e., to *Latium*.

Unde—*genus*. The meaning is this: By which circumstances it was brought about, (1st) that the Aborigines, being put on an equal footing with the Trojans, were incorporated with them, and comprehended under the name "Latins;" (2d) that Ascanius founded Alba (and the Alban nobility, i.e., nobles, or the *gens Albana*) and (3d) that from his posterity arose the principal founders of Rome.

7. Rome was founded, according to the common computation, 753 B.C. The day was 21st April, the festival of the *Parilia*.

8. *Musa*, i.e., Calliope, daughter of Jupiter and Mnemosyne (Memory). The allegory by which the Greeks represented *Memory* as the mother of the Muses is so plain as to require no particular explanation. Tasso has imitated this invocation, in the beginning of the "Jerusalem Delivered."

Quo numine læso. On the interpretation of these words the greatest diversity of opinion prevails. They are thus explained: 1st, *Quo* is separated from *numine*, is considered equal to *quare*, and connected in meaning as an *abl. of cause*, not only with *læsa*, but also with *incitat*. It would then mean, "Detail to me, Muse, the causes—in what particular her divinity was injured, or what grudge the Queen of the Deities thereon conceived, which led her to compel," etc. Heyne, Lang, and others. But passing over the awkwardness and implicity of this (so-called) 4th, about, we may feel assured, that had the meaning of the poet been such he would have written *qui* or *quos*, to avoid all ambiguity. 2d, Sellman understands the words to refer to a deity different from Juno altogether. This opinion, which we are surprised to find adopted by some recent commentators, may at once be dismissed on the consideration that *no* deity offended is mentioned by the poet in the immediate sequel. 3d, What part of Juno's deity (for her power was extended in many different conceptions) was outraged? Heyne and Hendricks. 4th, *Numen* is held to mean evil influence. The translation would therefore run thus: "What evil and purpose of the goddess was frustrated?" etc. (for Jove had intended her favorite Carthage to be the rulerress of the world, but she well knew that the destiny of Æneas and his posterity would interfere with her cherished schemes, and therefore also endeavored to crush him who was to be the founder of the rival dynasty. The poet refers to the grudge against Paris and Ganymede. This is the view of the passage taken by Servius, Gesner, Wagner, Jahn, Conrad, Heinsius, Lachmann, and others; and, as things considered, seems most deserving of approbation.

9. *Tantæne*—the Latin, after exclaiming in a poetic Grecism (see Wagner), the exclamation is colored is taken from the revolution of seasons and years (or perhaps from the ruinous of a state, *Suppliciis Deæ*, and expects the exhausting of a "round of indignities."

10. *Pietas* comes *natural affection*, more particularly that from a child to a parent, and is thus applied to the veneration and grateful worship we pay to God.

11. *Iræ*—usual denoting any effusion of the mind, or frequently (*iræ*) to the pier, expressing a greater intensity, or a greater frequency and variety of the feeling expressed—*Sæva, gravis*, etc.

12. *Antiqua* and *Tyri* are both used in reference, not to the time of Æneas, but to that of Virgil, in which old Carthage had not yet been restored. The city (according to the legend) had been built by Dido from Tyre (see below, line 340), about 100 years before the foundation of Rome, i.e., about 853 B.C. Its destruction in 146 B.C. by P. Corn. Scipio Æmilianus Africanus Minor, surnamed Numantinus, put an end to the Punic wars which had lasted with comparatively little intermission for 117 years.

The reasons for Juno's enmity are given in the sequel. 1st, Her apprehension for Carthage (vv. 21, 22). 2d, The grudge still kept up about the Trojan war. 3d, The judgment of Paris yet rankling in her breast. 4th, The preference of the Trojan Ganymede to her own daughter Hebe, in the office of cup-bearer. 5th, Her hatred to the whole Trojan race, caused by the accumulation of the circumstances just noted. (Vers. 23 to 28.)

13. *Contra*—"over against," "opposite to," i.e., directly across the sea from Italy. Observe the pony following the case.

Ostia, after *Tiberim*, is explicative. Rem 27, and note 6. *Longe*, "at a great distance." The position of Longe between *Tiberim* and *ostia* gives the adverb the appearance of an adj. or participle agreeing with *Ostia*. A forced sense, to be, however, in this way, gives the verb two senses, or place, partially.

14. Peerlkamp condemns lines 13 and 14 as spurious, on the ground that the description of Carthage given in them must refer to the time of the Punic wars, and not to the period of Dido's sovereignty. But Rau defends the verses, and justifies the epithets in them, on the plea that Virgil views Carthage as, even in the time of Æneas, a treasure house of Tyrian wealth, and as necessarily warlike, from its contests with the surrounding tribes (iv. 39 sqq.) which Dido had rendered hostile to her.

Asperrima—The following note on this word from HEYNE is worthy of attention: —"*Virtus bellica a poetis per* IRAM *exprimitur ejusque attributa.* EX-ASPERATUR *autem is qui offenditur et ad iram provocatur. Itaque asper,* τραχύς, *modo iratus, vehemens, ferus, ferox, sævus: modo fortis, bellicosus; modo ardens, acer, concitatus, flagrans ut hoc loco.*" DIVES, &c.:—"Abundant in her resources, and very fierce in the pursuits of war," i.e., very dangerous to her enemies, on account of her military ardour.

15. *Quam unam magis*, etc.—"Which in an especial degree." *Unus* is often joined with the superl. degree, as *justissimus unus*, ii. 426, but seldom as here with the compar. Cf. Hor. Epod. xii. 4, *namque sagacius unus odoror.*

16. *Samo posth.* "Samos being less prized in her esteem." The hiatus between *Samo* and *Hic* is excused on the ground that there is a break in the sense, or as we may say a punctuation mark [it is found with commas, or even where no comma or other mark exists], that ō is in *arsis*, and, farther, that it is a Greek termination. See, by all means, Forbiger's learned note on Ecl. ii. 53. *Coluisse*—the gods were supposed to dwell particularly in those places, which they took under their especial protection.

17. *Hic currus fuit.* This idea is taken from the custom of warriors, who, on their return from battle, put aside their chariots in sheds. The gods are represented as doing so likewise: see Hom. Il. viii. 441, and v. 720. In assigning a chariot to Juno at Carthage, Virgil is more poetic than correct, for there she was represented as sitting on a lion. The penult of *illius* is here shortened by Virgil, as it is almost always in *alterius*, but almost never in *solius* and never in *alius*. See Ecl. i. 7, and Geo. i. 49.

18. For *fovet*, some read *favet*, but the former is much preferable, since it expresses *strong zeal*, whereas *favet* signifies little more than *tendit*, going before. The object of *fovet* is *hoc regnum esse.*

Jam tum, "even at that early period."

Si qua scil., *vidi.*

19. *Progeniem*, etc., i.e., the Roman nation which was destined to carry arms into Africa. Gossrau understands *progeniem* to mean the destroyer of Carthage, *Scipio Æmilianus*, since the *Æmilian gens* was said to have been derived from Æmilius, son of Ascanius.

Sed enim, ἀλλὰ γάρ. This is an elliptical phrase, *sed* suggesting a dread, and *enim* the reason of it. The sentiment may be completed thus, "But *she found that she would not be able to accomplish this*, for she had heard," etc.

20. *Tyrias.* See note line 12. *Olim*, "in distant time," either *past* or *future*, but here *future*, "in time coming." *Verteret* for *everteret.*

21. *Hinc*=*hinc ortum, ex hac progenie.*

Populum latè regem, for *late regnantem.* Substantives, more especially verbals in *tor* and *trix*, are joined in apposition to other substs. instead of adjs., see below, 273. On the early population of Latium, and the descent of the Romans from Trojan ancestors, consult Niebuhr, and Arnold, Rom Hist., and Donaldson, Varronianus.

22. *Excidio*, for *ad excidium. Libyae*, i.e., Carthage, the whole put for a part.

Volvere. Forb. thinks the metaphor taken from the successive rolls of the wave originated by a river,

23. On the difference between *antiquus* and *vetus*, see Döderl. Lat. Syn., sub. voc. *antiquus. Veteris* here means "long continued," "long protracted."

24. *Prima.* Heyne and Wunderlich interpret by "*prius*," but this makes a tautology with *veteris.* Translate, therefore, "She as the principal instigator" or auxiliary. "She with especial vehemence,"—*princeps ante omnes.*

25. In this and the three following lines, the poet hurried on in his fervour, and heedless of the syntax, breaks the proper grammatical construction of the sentence, (*anacolouthon*, see 237, below,) which is continued from *metuens* and *memor* to *accensa*, this last summing up the whole, and carrying on the sentiment as at first begun. Some critics look upon the lines as an intentional parenthesis. A similar syntax is found at Æn. v. 706-8.

26. *Repostum*, syncopated for *repositum.*

27. *Judicium Paridis*—the decision by which Paris awarded the palm of beauty to Venus, in opposition to Juno and Minerva. See Smith's Class. Dict. *Que* has here, as very frequently, an *expletive* sense; see 2, above.

28. *Genus invisum*—"hated," on account of Dardanus its founder, who was the son of Jupiter and *Electra* [NOT JUNO], the daughter of Atlas.

Rapti is to be joined with Ganymedis, and from a peculiar use of the verb, which

it is unnecessary to mention, has especial bitterness here.

29. *Iris* is the *orb*, of course, and *superimpaper*. Others make *super* govern *lac*, but Forb. asserts that Virgil never separates a prep. from its case except when it (the prep.) is placed in Gr. adj. or the positive modifying the governed subst.

30. *Achiv.* This is the reading of the best MSS., instead of *Achaiv.* The form is thus accounted for by Wagner:—"Greek nouns in ευς ended in the Doric dialect in ευ, as, Τυδεύς—Τυδεύ: hence arose a gen. in ευ either of the First, or of the Attic Third, Declension, and hence again was made the Latin gen. termination in *i*, a fact which is confirmed by Plutarch's use of the form, Marcell. 20 Οὐλιξεύ, Τυνδαρεύ, Ὀδυσσεύ. Accordingly, in such cases as *Achilles*, *Ulixes*, the proper termination of the gen. is *i*, and that of the accus. *es*; but, on the contrary, those which have *eus* in the nom., and which have no variety of termination in *es* (as *Nereus*, *Tereus*, *Idomeneus*, etc.), make the gen. in *ei*, and the accus. in *ea*. Virgil, however, avoided the forms *Achilei*, *Achilea* (from *Achilleus*), *Ulixei*,—*ea*, which Horace and others frequently used." See Æn. ii. 27 and 476.

Tydei—the Greek acc. Τυδέα.

Atque is used here by way of *epexegesis* (see note 2, above), to single out Achilles as the man who, of *all the Greeks* mentioned in the *mass*, was the most distinguished individual. Cf. Æn. iv. 45.

31. *Multos annos*, viz., *seven*; see argument to Bk. III. Observe the use of *que* connecting as the new *subject* of the following clause that which had been the *object* of the preceding one.

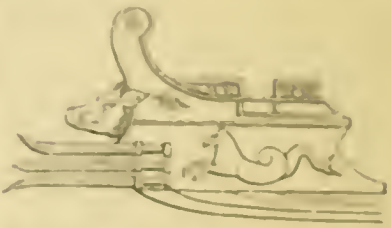
32. *Ab fatis*, i.e., by their own fixed destiny, which, though retarded in its fulfilment by the machinations of Juno, yet urged them on till it should be accomplished. *Fatis* does not, therefore, as has been supposed, identify the *adverse fates* imposed by Juno. *Maris pontis*, i.e., all parts of the Mediterranean.

33. *Tantæne molis*—"of so great difficulty was it." *Molis* is constantly used by Tacitus and others in this sense. *Condere* is used in reference to the establishing a family or nation, the contrary phrase is *evertere*, for which see Bk. I.

34. Here we are at once hurried into the action of the poem by the relation of an incident which took place in the seventh year of the wanderings of Æneas. The events from the sack of Troy till the time mentioned are recorded in Bk. III., which is introduced as an episode. See the precept laid down by Horace on this point, Ars. Poet. 148 sqq. *Scylax*, called also *Trinacria*, and *Triquetra*, from its three promontories—*Pelorus*, *Pachynus* and *Lilybæum*. *Tenet* is used by the poet as equal to *terit*, and so applied even to islands, as *Dea* rides, i.e., Naxos (Ov. Met. iii. 317).

35. *Fluctibus*, sc. *ventis*. *Submersas* is often used for *mersas*, see Georg. iv. 378, 384.

Aura, i.e., *ventus*, sc. *Eurus*. *Rudentes* "were ploughing" (Hughes), "were spattering" "lashing" (Sidney, Dryden, etc.). The heads of ships often terminated in large projections, covered with brass, as shown in the following cut.



36. *Aquorea vallem*, i.q. *mare* (*aqueus*, 24), see also note 12. Cf. Horat. Od. v. 2, sqq.

37. *Hæc inter (loquitur)*—"thus soliloquizes."

Mene deserere—An accus. with the infin. stands frequently without a governing verb in order to express surprise and complaint that a thing happens or may happen, mostly with the interrogative *ne*. Madvig, Lat. Gr. § 430. See also Zumpt, § 698, and Schultz, § 282.

38. *Regina*, i.e., *domina*, as Aeneadæ is called *regina pater* below, 677. On Troiam, see Æn. iii. 105 sqq. and notes.

39. *Fata*. Juno puts a note of interrogation after this word, but the sentence is ironical merely: "I am forbidden of the fates, forsooth"!

40. This refers to the story told in Euripi. Troad. 77 sqq., that Pallas set fire to the ships of the Greeks (Lycophron by lightning), and impaled Ajax Oileus on the promontory Caphareus in Euboea. The crime of Ajax was his having violated Cassandra, the eldest daughter of Priam, before the very shrine in the temple of Athene. Cf. Hom. Od. iii. 134 sqq., and iv. 499 sqq.

Pallasne fur nostis—*ne*, though by nature a negative particle, is frequently placed instead of *nonne* when an affirmative answer is expected, especially if it be attached to the principal word. *Ipsa sola*, *Argiuum*, as opposed to the *fleet* following. So Homer uses αἰνότατε, Il. xiii. 47. Cf. also Georg. iii. 287.

41. *Navis* signifies both a *crime* and the *punishment* which it entails and *furens* the mad frenzy which instigates to an act of guilt.

Oïlei, i.e., *filii*, understood, as often. But instead of *Oïlides* we have *Ajax Oileus.*

42. *Ipsa*—"she in person," without requiring to call in the help of any other power. *Jaculata*--this verb is usually employed in reference to the thunderbolt, as well expressing, by the sound, the vehemence of the action.

42-45. Ran, in *Schediasm.*, pronounces these four verses to be interpolations by a recent hand. He thinks their "*Tragicus tumor*" foreign to the passage.

43. *Disjecit rates*—see below, 128 and 70.

44. *Exspirantem flammas*, i.e., "breathing forth the lightning fires many and frequent"—such is the force of the Plur. *flammas.*

45. *Infixit*—some books have *inflixit.* But the best MSS. exhibit the common reading, and, besides, the former verb is most applicable to the phrase *acuto scopulo.*

46. *Ast*—this ancient form of the particle suits well the dignity of the passage. Cf. Hand, Tursell, i. p. 417. *Divom*, poetic form for *divum. Incedo*—"walk majestically."

47. *Soror et conjunx.* See Smith's Class. Dict., under Juno.

Tot annos—acc. of *duration of time.* The abl. would signify an *interval. Bella gero*—wage a lengthened war, in contrast to the single blow of Athene.

48. *Quisquam* is used because Juno implies by her question that she expects a negative reply. *Junonis numen*—rather than *me.* By the use of the proper name instead of the personal pronouns much more emphasis and force are given to the sentence. Cf. ii. 79, 549, 674. *Bella gero*—Observe the venom in the phrase, implying that though she ought to be looked upon as their superior, yet she is obliged to fight on continually as their equal. The whole speech is admirably constructed.

49. *Adorat—imponet.* The difference of tense in these words has given rise to discussion and emendation, some reading *adoret—imponat.* There is, however, no necessity for any change. The indicative expresses *wonder* or *indignation*—and here signifies that Juno will be astonished should men still continue to pay her homage. The subjunctive, on the contrary, would express doubt, and denote that Juno scarce believed that she would be worshipped by any hereafter. *Praeterea adorat=adorabit: Praeterea* refers to time, "hereafter," "any longer." For a similar indignant speech of Juno, see Ovid Met. ii. 518 sqq.

50. Without a hint of the intentions of the goddess, we are at once carried on to her decisive acts in pursuance of her object. Cf. Hom. Il. xiv. 233 sqq.

51. *Loca*—Observe this plur. in opposition to a singular: for a similar construction, see Æn. v. 359

52. *Aeoliam*—Virgil and Homer speak of only *one* island, but the group consists of a considerable number, 9 or 10, which constitute the modern Lipari isles N. of Sicily. The one referred to in the text is supposed to be Lipăra (Lipari), or Strongŷle (Stromboli). The islands were called *Aeoliae. Aeolides, Hephaestiades*, or *Vulcaniae*—the two latter names expressive of the ancient belief that in one of them, *Hiera*, Vulcan, the fire-god, had his forge. The relation that subsisted between storms and the outbursting of fire from the earth led to the fancy that the volcanic group of the Lipari, which supplied the "lighthouse of the Mediterranean," was the place where storms were generated. With Virgil's description comparo Hom. Od. x., at the beginning. Aeolus, son of Hippŏtes, whose meteorological knowledge exceeded that of the rude inhabitants of the islands under his authority, received, in later times (though not in Homer), the appellation of "King of the Winds."

53. *Onomatopoeia*, or an adaptation of the sound of the words to the sense conveyed, is often observable in Homer, and has been very successfully attempted by Virgil in many places. This line, 53, is an example of it. Every word is selected with care, and placed with remarkable suitableness, so that the numbers and rhythm combine with the vocables to express the struggling of the winds and the roaring of the howling blasts. Observe the spondees. Many instances of this artificial versification may be seen in our own poets, more especially Dryden and Pope.

54. *Vincula*, i.e., *custodia. Noli enim de compedibus cogitare.* Forb.

55. *Cum murmure*, i.e., *ita ut murmuret. Cum* is used to express the mode in which a thing takes place, but the abl. alone also denotes this. *Montis* is governed by *murmure*, and not by *claustra.*

56. *Celsâ arce.*—These words are commonly interpreted as meaning "the high summit of the mountain," which, in 140, is called *aula.* Dr Henry (Class. Mus. vol. vi.) understands them to mean *an exalted* THRONE *within the cave* itself. This view, says Forb., would render the explanation of 81 sqq. much easier, and would be better suited to 140, but we want examples of *arx* similarly used Dr Henry is of opinion that the winds are in this passage compared to the horses confined within the barriers of the Circus, and eagerly striving to break forth. Very many words in the passage bear out this idea, e.g. *vinclis, carcere, frenat, mollit animos, temperat iras*, etc., though it must be confessed that objections may be urged against it. Dr Henry's remarks are well worthy of attention.

58. Transl.—"Unless he do this, they will *assuredly* bear away with them, in rapid

course seas and continents, and lofty heaven, and sweep them through the air." Such is the meaning of *quippe ventos*, "certainly they are winds (which)." The present tense is used where we might have expected the imperf., since we can imagine the event as one which may take place if the preventive condition be not fulfilled. This presents the scene to our mind more animated, and, as it were, transfers it to our eyes.

61. *Moliri et tantas rem*, a *Hendiadys*. See III. 118; for *tantas rem* see note, *Ad* xii. 2, above. *Hic metuens* differs from *ed metuens* in this, that the latter is said of one who dreads an impending evil, but is ignorant of the exact time of its occurrence—the former, of one who fears an evil as about to take place *immediately*. The pronouns themselves suggest such a distinction; Hughes, Quintus Longinus, xvii.

63. *Iuvenis bellator*. This is an example of the *prolepsis* of the adj.; on which see note II. 73. The phrases *premere*, and *claro bellator*, are taken from the race-course. Translate 60: "But the old-patent father, guarding against such an (*tantus bellum*) result, confined them in gloomy caverns, and placed upon them a mass, even lofty mountains, and assigned them a governor, who, neither on an established law, might know both when to tighten the reins, and when, at (the command of Jove), to slacken them, and give free course." *Premere* seems to refer to that mode of checking, which is employed even by a modern *Aurigæ*, when, to secure greater *stabilitas* in his team, he lays his whip, or his whip-hand, on the reins, a little in *front* of his *left* hand, and so *imprimis* the reins at the tighten them against *Intere*, with an adj. or participle, from a commentary phrase for the simple verb, in such a way, however, that the *effect* and consequent condition are also signified. See note, for details.

64. *Aude-conique*. The poets often interrupt the sequence of a sentence by the introduction of a parenthesis after the first word, especially if that word be a verb. Excitement of feeling is that better expressed. Hence suddenly introduces γάρ, giving the reason why.

65. *Iussit mutare*, a trunk construction for *dixit iubendo mutare*. *Iura* with the long being equal to *iuvenis*, *iuvenibus* has known, may-ID.

67. *Mollant iussuque*. Intransitive verbs, both in Greek and Latin, are frequently followed by an acc. of the cognate, see below, *Eclog.* iii. 101. See note, under phrases as *vivere vitam*, *ire viam*, etc. The acc. is merely that of a noun, having the same stem as the verb, of [illegible] a [illegible] cognate signification. Cf. Cic. de Fin. B. 54, 112. Quem Jovem Mare amicum [illegible] tridum navigant. See Madvig, Lat. Gr. § 228, obs. 4; Zumpt, § 461, and especially consult Jelf, Gk. Gram. § 548 sqq.

68. *Ventos et It port*. Instead of making a new battle-cast in Italy, in which to pay out the kingdom of Troy, and the wanderings of those Gods which have been experienced, however, as they did not preserve. They from the dark [illegible]

69. *Locus* is the *det*, not the *gh*, as some explain. On the principle use of subjunctive see above, 60. The phrase is equal to *locus et subsidium*. On *pagnus* and *Pomum*, see Rhemnus Antig., and 174, below.

70. *Aspiciens*, lit., drive them to differ [illegible] to conquerors and [illegible] *Iovem* is used on the principle of the compound "[illegible]" or "*ad intuitum*." *Iovem* might be expected, but the poet is thinking not so much of the deep respect as of the [illegible]. The adj. *tonans* is evidently [illegible] with the word which would be used if the writer give expression to a second thought to the idea uppermost in his mind. Consult Madvig, § 267 obs., Jelf Gk. Gram. § 378 sqq., and Latham, "English Language," p. [illegible], § 478.

71. *Ingentes*—large mountains are usually expressed by the poets by [illegible] adverbs for very obvious reasons. See 272 and 581.

This passage is imitated in Hom. Il. [illegible] 267 sqq., and is introduced unknowingly, as the poet himself seems to have felt, for Jupiter produces confusion with Juno's [illegible] in the [illegible] of her purpose of a storm, but in far different circumstances.

72. The conversation, good Italian phrase, for the simple [illegible], is very frequently adopted by Greek and Latin writers. Cf. Soph. Ant. B. 548, and Juvenal, [illegible] *prudentia*.

73. *Conventus*, etc. The meaning is this: "I shall just let to you in lawful wedlock (*conventus*, not *coniugium* only—see these words in Facciolati's Attendant and [illegible] for years for ever." *Iure* is stronger than *dic*—the latter meaning *for a time*, the former *for all time* to come. This is imitated in the well known form of the Vestal's [illegible], *dic, virgo*. *Iungam* means what is to be known's own the [illegible] and seems to be used here to contrast with the short period during which Dido was [illegible] by Dido. The [illegible] [illegible] *Iure*. Hyperbole. As to Dido's example, is found of the [illegible] of [illegible] [illegible] about Dido, following Dunop and Heinsius, [illegible] to [illegible] by [illegible] [illegible] [illegible]

75. This and the preceding line are condemned by Rau as containing a languid and superfluous addition.

Thiel considers *pulchra prole* as a (so-called) abl. absol., and thus interprets: "*quae te faciat parentem, ut pulchra proles sit.*" But the plain meaning of the words is the best,—"and shall make you a father by the beautiful children she will bear:" or "shall bless you with children, and that, too, beautiful ones." The ancients thought it a most severe dispensation to be disappointed in the hope of children, as may be seen in such places as the present, and in the very frequent mention of the misfortune of a δόμος ἡμιτελής by the Greeks.

76. Aeolus avoids all risk of incurring blame, by simply promising to do her commands without approving of them in word. The hint of Aeolus in *explorare*, that Juno should examine how far it was right to ask him to go in his compliance, is a preparation for the indignation of Neptune, 130 sqq., at the audacity of the king of the winds.

77. *Capessere*, i.e., *accipere et exsequi. Fas est*, i.e., *officium meum est.*

78. Observe the repetition of the pronoun to express emotion and emphasis. Cf. Geo. iv. 465 sqq. The mythological fancy which represented Juno as the personification of the *lower air* will account for the idea that the sovereignty of the winds was at her disposal.

79. *Concilias*, etc. "Thou hast granted to me whatever sovereignty I possess; thou hast procured for me my sceptre, and hast secured me the favour of Jupiter; thou hast gained for me a seat at the table of the gods, and hast made me Lord over storm-clouds and tempests." The Presents, *concilias* and *das*, are not to be taken as if used for *Perfects*, but as expressing that the benefits formerly conferred by Juno's kindness *are still continued* by her indulgence, and are cherished with gratitude. In *concilias* governing *sceptra* and *Jovem*, we have an approximation to, but not a distinct example of, the figure *Zeugma;* for an explanation of which, see note ii. 258, and consult Madvig, Zumpt, Jelf, and Latham, by Index.

Das accumbere—see above, note 66.

Epulis — see Grammar or Dict. for difference of meaning in sing. and plur. of this word.

81. *Conversa cuspide*, etc. — "With inverted spear *(which the deities used as a sceptre)* he forced (a part of) the hollow mountain into its side," i.e., drove a hole in it from his throne on the outside and summit where he sat; or, "struck the hollow mountain on the side." Those who, with Dr Henry (see above, 56), suppose his throne in the *inside*, will render it, "He struck the hollow mountain on the side (of the cave) with his inverted spear, i.e., his spear, which he held in his hand as a sceptre, leaning with one end on the ground, being changed from the vertical to the horizontal position.' This latter explanation is most consistent with 140. Dr Henry argues, that if Aeolus was seated on the summit of the mountain, he must have struck it on the top, not on the side, and then the winds would have rushed heavenwards, instead of along the surface of the earth. This is, perhaps, rather much of a refinement, though we confess that Dr H.'s other arguments are to us conclusive. We should have liked to insert them but for their length. See them in Class. Mus., vol. vi. p. 35.

82. *Ac=ac statim.* Conjunctions are frequently thus used when one event is represented as following *immediately* on another. *Agmen*, i.e., *agimen*, or ἀγόμενον, from *ago.*

83. Observe the very frequent occurrence of the letter *r* (the *litera canina*) and also of *t* in this line, rendering the circumstance more vividly horrible. This alliteration is occasionally used with great advantage. See Geo. i. 389, in which *s* is prevalent.

84. *Incubuêre* means to *descend upon* with *weight*, and to remain for a considerable time: "To brood upon."

85. *Ruunt*, which in 83 is intransitive, is here transitive, and used for *eruunt*, "upturn." *Creber procellis*, i.e., *crebris procellis:* or, *Africus* being personified, this *hypallage* is unnecessary. This and the following line are noted as instances of *onomatopoeia.* See above, 53.

Cf. with this description, Milton Par. Reg. iv.

> Nor slept the winds
> Within their stony caves, but rushed abroad
> From the four *hinges* of the world, and fell
> On the vexed wilderness.

86. *Africus*, the S.W., which in the Mediterranean is a very "*gusty*" wind.

87. The harsh sound of *r* occurring in every word of the line greatly helps out the idea meant to be conveyed. See above, 83.

90. *Poli*, i.e., Cœlum. Cf. Burns' Tam o Shanter;

> The lightnings flash from pole to pole,
> Near and more near the thunders roll.

92. *Solvuntur frigore*, "are relaxed (unhinged, rendered powerless) by chilling terror."

93. *Duplices*, not simply "both" but "clasped," "folded."

96. *Oppetere* (*mortem*)—means not merely to die, but bravely to meet death in the face. Poets and late prose writers frequently use the word without *mors* attached.

97 *Tydide* — Diomede, son of Tydeus,

with whom Æneas had engaged in single combat, and from whose attack he had been rescued by Venus. (Dongle Sunday Class Book, under "Dorcas.")

Mole [illegible] 87.

98. *Phoebus*, i.e., Apollo, grandfather of Æneas. *Sarpedon*—*fortis*: the application of this term to Hector by his friend Æneas shows that it cannot [illegible], but that it rather suggests the idea of *great mental energy, and success in battle*.

Jacet, "lies in death," the present being used, as the sense is still felt in [illegible].

100. *Sarpedon*, son of Jupiter and Laodamia, was king of the Lycians, and an ally of Troy. He was slain by Patroclus.

102. *Jactatur*—"*tossed about*"—there is no idea of *beating*. *Procellis*—a *sudden violent tempest*, i.e., sent with violence and with a loud noise, by the north wind—*ab Aquilone*, [illegible].

103. *Fit sonitus adversa*—"a blast comes howling on the wings of the north wind, and strikes the sail full in front."

104. *Puppes* [illegible], i.e., *navigantur*—"The prow turns away, the helm barely failed to keep the ship's bows to the wind;—the blast being right ahead, the waves are smashed by the huge breakers raised on both sides of the vessel in the direction of the wind. Some MSS. read *prorum* [illegible] (sell, *proceed*), but the verb *dat* would be very awkwardly joined to *puppes* as its [illegible].

105. *Prorumpitur*, etc.—"A broken crested mountain of water follows upon them in a (compacted) mass." So we talk of waves "rearing mountains high." It is the *tertia* wave which is meant—the, the Romans considered much larger than the intervening ones. The Greeks [illegible] every *third* wave, for its *size*, *weight*, and [illegible].

106. *Hi*—*hos*. Heyne [illegible] these two words to persons in the same [illegible] the former referring to those on the *right* and *elevated* [illegible], and the latter to those on the left and depressed [illegible]. But the following lines, *Tres ab* [illegible] 110, etc., show that different ships are spoken of.

Dehiscunt—"*expose* to its utmost depth—such is the force of it."

107. *Atque fundo*—"the waves boil roaring in the sands," i.e., at the bottom of the sea, not on the shore.

108. *Torquet* well expresses the combined effect of boisterous wind and conflicting wave-current. *Notus* is just for the wind generally, since the south wind not have driven them in the direction mentioned, sailing as they were, from Sicily to Africa.

109. *Arae*, i.e., the *Petrae Arenosae*, about 80 miles north of Carthage, and (by Servius) to be called Arae as being here the spot where a treaty was made with Hanno after the end of the first Punic war. But Heyne objects, and says that Servius was thinking of the *Arae* [illegible] at Sirte.

110. *Immersos*, called *obscuros* [illegible] *pulvinus*—and by us a Rock. [illegible] 110 [illegible] the sandbank, but not [illegible]. The island Anphimedon, however, is said to be [illegible].

111. *Inversa* [illegible]—this is [illegible] by Servius to be a *Hendiadys* for [illegible]. Heyne, however, [illegible] the sense of the other, the [illegible] is frequently [illegible] *Inversa* [illegible] the prow is [illegible] and not the [illegible] of Virgil, [illegible] by Servius.

114. *Ut* [illegible], etc.—"A wave then high and [illegible] approaches, and upon the stern is the ship. The prow is then lowered to the side of the water and the part [illegible]." See Heyne, [illegible].

The [illegible] of Homer are so [illegible] here and [illegible] as to render it quite [illegible] to try to [illegible] a [illegible] of Virgil. [illegible], i.e., [illegible] "the pilot." He is called [illegible] in Virg. [illegible].

116. *Ter* is not to be taken literally, but as meaning "several times."

117. This line is admirably [illegible] to heighten the [illegible] of the scene. Heyne, —"[illegible]."

118. *Rura*—"[illegible] and [illegible]." Observe the order of [illegible] considered in reference to the syntax of the following line, and note particularly the slow spondaic [illegible] following the rapid [illegible] verse, [illegible] answering the thought contained in the lines respectively.

119. The [illegible] of Hymen and Aura are [illegible] by Homer, but they are represented by Ino as being [illegible] the [illegible] [illegible].

121. *Connexos*. Virgil is the first writer known to have used the word.

122. *Indicio*. Virgil and [illegible] [illegible] [illegible] for the waste of the sea [illegible] of Homer and Lucretius.

Rumpit—[illegible] "[illegible]."

123. *Fluctus*—[illegible] by Aulus Gellius called [illegible], and [illegible] Homer, but the former is much more [illegible] since the audacity of Aurora is of more importance to Neptune than the destruction of the ships.

124. *Aequor* [illegible] generally. Though [illegible] particularly to the [illegible] of a considerable depth below the surface, where the [illegible] does not reach. *Exanimum* [illegible]. Translation—"Immediately Neptune perceives, with great alarm, that the deep is being heaved into commotion with a loud roaring noise, that a storm has been sent forth, and that the foul waters of the sea have been [illegible] from their lowest depths." *Indignatus* is

used here like *a sedibus imis* in 84, above. Observe the difference of tense between *misceri* and *emissam (esse.)*

127. *Prospiciens alto*—"looking forth from the sea to a great distance." *Placidum*—"tranquil," as became the dignity of a deity, even whilst he was GRAVITER *cōmmotus* at the insolence of Aeolus. Some wish to make the adj. *active*—"his tranquilising head." He was at least benign towards the Trojans generally, but he is not yet supposed to know the cause of commotion.

128. *Disjectam classem—oppressos Troas*—see note on 70, above.

129. *Coeli ruinâ*, a strong expression to indicate the violence of rain and wind. *Ruina* is used by Cicero also as an *abstract noun.*

131. *Two* winds are put to represent *all* those which had been engaged in the wreck of the Trojans. Observe that *dehinc* is to be scanned as one syll. as in 256, below. See 2, above, note on *Synizesis.* In this manner *deinde*, *deinceps*, *deorsum* are pronounced as two sylls.—*vehementer*, *vehementi*, *prohibeat*, etc. as three. Cf. Ecl. vii. 7.

132. *Fiducia* (which is commonly taken in a good sense), is here put for *confidentia*, used in a bad sense.

135. *Quos ego*—This sudden break off, leaving the remainder to be imagined, is called *aposiopesis:* it is common in the comic writers. For other examples, see ii. 100; and v. 195.

136. *Non simili*, i.e., by no means so lenient as mere reproof.

139. *Sorte*, "by lot," as the empire of Saturn was divided among his three sons, Jupiter, Neptune, and Pluto. Cf. Hom. Il. xv. 187; Hesiod, Theog. 885.

140. *Vestras* shows that more of the winds than Eurus are addressed. Many examples of this change of number are quoted by Forb., in all of which one individual is singled out to be a representative of the others. See Æn. ix. 257 and 525.

144. *Cymothoë*—one of the daughters of *Nereus* and *Doris.* *Adnixus* refers to both the individuals mentioned, but agrees with the subst. nearest to it, viz., Triton. Triton was son of Neptune and Amphitrite, and gave name to the particular kind of deities called after him.

145. *Scopulo*, i.e., the sunken rock on which Notus had hurled them. There ought not to be a full stop after this word, as it is to be understood after *levat* following.

146. *Aperit Syrtes*—i.e., makes channels in the sand, or brings back deep water to those places whence it had been driven by the wind.

147. *Perlabitur levibus rotis*—"Skims over in his fleet chariot." The verb used is applied to express quick motion since it suggests a smooth gliding movement over a surface presenting few obstacles. The line is another instance of *onomatopœia.*

148. The comparison of a sedition to the tumult of the sea-waves is frequent with the poets—the passage is imitated from Hom. Il. ii. 144-146. Here, however, the commotion of the deep and its settlement are compared to a sedition.

Ac introduces comparisons with considerable emphasis, to call attention to what follows, but it always has reference to the *preceding* statement which is to be illustrated by some strong simile, and not to the comparison itself.

Magno populo means "a numerous population," "a crowded assembly of citizens." Cf. Hor. Serm. i. 6, 4; and Sat. i. 6, 79. The Roman people is before the eye of the poet in his comparison, and the epithet *magno* is therefore not idly inserted, but means to glorify the merits of *the one man*, whose appearance is able to quell the people's tumults.

149. *Saevit animis.* The low rabble rage violently with passion.—*Populo* and *vulgus* are *collectives*, and therefore *animis* is plur. The expression is similar to *stupere animo*, *pendere animo*, and such like.

151. *Gravem*—"venerable," "a man of weight;" *pietate*, on account of his reverence for the gods, and the purity of his life consistent with his professions, *et meritis* and his acts of kindness and benevolence to his country and countrymen. Cicero is supposed to be hinted at.

152. *Adstant* is more than *stant*—it means, "and there they stand rivetted."

153. *Ille* is thus used with especial emphasis and force, when what was before the *object* becomes suddenly the *subject* of the succeeding clause, and is to be brought prominently into notice.

156. *Curru secundo*, i.e., his chariot smoothly running, and lightly following the flying steeds. Heyne, Wagn., Thiel, and others, take *curru* as the contracted dat. for *currui*, depending on *dat lora;* but Forb. and Jahn consider it the abl., and connect it with *volans*, supplying *equis* to be governed by *dat lora.*

157. *Defessi—de* in compos. with adjs. and verbs increases the force of the simple words. See above, *dehiscens*, 106.

Aeneadae, i.e., not the descendants, but the companions and followers of Æneas.

159. Servius remarks that the place represented here by the poet is fashioned after his own poetic fancy, the sketch being based, however, on the harbour of Carthagena in Spain; but Shaw (Travels, p. 200) alleges that he discovered a spot between the Capes now called *Bon* and *Zibel* (near the ancient city Aquilaria, Caes. Bell. Civ.

ii. 23), answering very nearly to the haven described by Virgil in this passage. There is an indentation in the coast line and in front, in the bay thus made, there is an island which serves as a breakwater, so that the last and weakest ripples of the wave from the open sea to travel harmlessly round its extremities to the inner harbour (quoted with). Cf. Caes. B. C. iii. 112, and Lucan iii. 611 sqq.

161. *Infractus* is proposed by some to mean "a retired and deep bay," but Forb., with more reason, refers it to the gradual decrease of the wave after being broken, as it retires in successive ripples of *remous* from. The poet is here indebted to Homer Od. xiii. 97, and ix. 116.

162, 3. *Hinc atque hinc.* Here Virgil speaks of the mountains two precipices of which, with huge rocks and peaks, form natural cloisters to the harbour. *Gemina*, though properly used of things which are considered in some way as to form "a couple," "a pair," is here, as at ii. 203, equal to *ingens*. *Minari* is a verb constantly employed to express *est altitudo*. Cf. also Aen. ii. 240 and iv. 88.

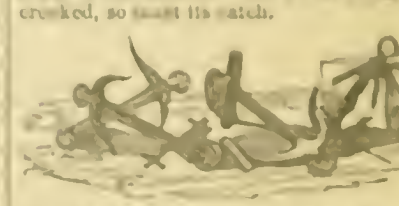
164. *Scena* (σκηνή), so called from σκιά, a shadow, means primarily an arbour, i.e., an apartment formed, either by nature or art, of the branches and leaves of trees. In a secondary sense it is applied to the theatre, as spectacles were exhibited in very early times under such a covering, or a hut was introduced to represent the dwelling of the principal character of the play. *Thirdly*, it meant the painting on canvas of the hut of former times and thus came to signify any view.

165. *Nemus* (νέμος), is "part of a wood (νέμω) more beautiful than the rest with pastures (νομή) adjoining. Silva is the extensive and untrimmed range of forest. *Lucus* is a grove of trees having some idea of sanctuary attached to them." See Donald. Lat. Syn. *Aversus* applies the power exerted towards by the dense foliage excluding the sun's rays. *Horrendus* "causing dread from its very gloom." See 314, 1-4 n.

166. *Frons* and *crinis* i.e., in the rocks of the bay, and in the pendent foliage the variegated ivy that other trees is a cave containing a spring of drinkable water and seats of living i.e., supposed caves or grottos not artificially formed, but made by nature. This passage has given rise to much trouble to commentators, and great diversity of opinion prevails as to the interpretation of its several parts. The following paraphrase translation, with it is hoped, the correct sense of the poet's conception is—"In front rolled *the Trojans landed* is in a superadded charge, i.e., distant and little frequented towards. An island forms a harbour by means of its

projecting sides, against which every wave (*remous*) from the deep is broken, and (*therefore*) is parted—and so retreats (*Scindit* with *in* and the acc. into the recesses of the bay (*remous* some may also be interpreted as to rate on left). On either side (*of the bay*) and on the contrast huge rocks and twin-like peaks the towering towards heaven, sentinel by whose summits the seas are undisturbed. (So as to be safe for ships) and still to a great distance around. Moreover, there is (*in the receding bay*) above, a long-spread view (*remoti*) of leafy-looking forests, the varying height of the trees and the motion of the leaves by the wind, causing an ever-changing variation of light and shade, and a dark grove overhanges, with its awe-inspiring gloom. Beneath the brow (*of the right-hand frontis*)—and facing these precipices, tottering and falling up the bay, there is a grotto formed by pendent rocks within which is a spring of sweet water and seats of natural stone—the home of the Nymphs." Cf. Hom. Od. xii. 318, and ix. 116.

169. *Antro sub ipso.* Virgil speaks of the bay, *antro* of the rocks, for the Homeric *ἐνὶ σπέϊ* and *σπῆος* were hewn in them, but see 166 n. *Domus* is applied to *antrum*, though properly belonging, as it is said, to the *nemus*. But if the anchor be crooked, so must its catch.



172. *Antro* [illegible] carrying Africans, those beyond Troy the country Troia, and those extended from the south by Neptune. The whole text, as said in all, was finally reviewed with care [illegible], viz., the day of Dionysius.

173. *Tolerans* i.e., [illegible] "*Patria cuncta*" says Forbiger, "[illegible] *patria* [illegible] Africa [illegible] *patria* [illegible]."

174. C. Wagner suggests that the place of kindling a light here indicated is the same as that used by the shipwrecks in the preceding day, when after receiving the signal by light and passing gold, sending it by dry [illegible], and kindled this [illegible] by a quick vibratory motion. Translation—"And now Africans sailing every a spark by a dint [illegible] and handed the fire to heaven, and [illegible] by [illegible] and kindly [illegible] (*Forb.*) the blaze to the [illegible]."

177. *Cavatur*, i.e., *Transmittitur*. Elsewhere in vi, we have *Tendit*, the dative, for *serve*,

the element: thus also we have *Vulcanus* for *ignis*, *Liber* for *Vinum*, *Mars* for *bellum*, *Venus* for *amor*, etc. etc. *Cerealia arma*, i.e., instruments for grinding and baking. *Arma* is not confined to warlike weapons, but means *implements* generally, for any purpose whatsoever.

178. *Fessi rerum*—a Greek construction, on the principle of the "antecedent notion expressed by the gen." See Jelf Gk. Gram on the gen., vol. ii.

Receptas, i.e., "preserved," "recovered," as good as *got back* from the sea where they seemed at one time to be.

179. *Frangere saxo.* Many uncivilized nations of modern times thus crush their grain by beating it with stones. Cf. Geo. i. 267.

181. *Pelago* is the dat. case, as *alto*, 126, above; for as we have already seen, the poets often use the dat. to express the place or point to which a thing is directed. *Si*, "whether or no he can see any one (of his lost companions as) Antheus," etc. The proper names, *Anthea*, *Capyn*, etc., are in apposition to *quem*. Gossrau, however, objects to this, and compares the use of *quem* to *ein* (*an*, *one*) in German. *Pelagus* means the *deep sea* always, as opposed to that near to the land. *Oceanus* is the "great waste of waters" *surrounding the earth*. *Mare*, the sea as opposed to the land and sky. *Pontus*, the sea in reference to *perpendicular* dimension. *Aequor* and *Marmor* refer to the surface merely in its level and glassy aspect.

182. *Biremes* is put for ships generally; these same vessels are called *triremes* in Æn. v. 119. See Ramsay's Antiq. Rom. p. 402 sqq.

184. *Cervos.*—Some naturalists of former times alleged that there were no stags in Africa; but *Shaw*, in his "Travels" (other authorities omitted), says that animals of this class *are* found there. At all events, we are not to bind down the poet to be a mere recorder of veritable facts of natural history.

185. *Armenta* from *aro*, quasi *aramenta*, as *jumenta*, quasi *jugumenta*. The word is properly applied to oxen, but also to flocks of animals of other kinds; so *seals* are called *Neptuni armenta* in Geo. iv. 395.

189. *Ferentes*, i.e., *habentes—capita alta cornibus*, i.e., *capita altis cornibus*.

190. *Vulgus*, well opposed to *ductores*.

191. *Miscet agens*, "plying the crowd with his weapons, he drives them in confusion into," etc.

193. For *fundat* and *aequet* some books read *fundit—aequat*; but the subjunctive is better, since the poet wishes to express the *desire* of Æneas not to desist till he *should have slain* seven stags, and thus provided one carcase for each ship, rather than his actual feats. *Humi* is the correct reading, and not *humo*, for Virgil uses the former (the ancient Dat.) to signify *in terra*, or *in, ad terram*, while the latter means *a terra* or *e terra*. For examples of its use, see Gossrau *in loc.*

194. *Partitur in omnes*, i.e., *inter omnes.*

195. *Deinde* is in an unusual position. *Bonus*, i.e., *liberalis*, *benignus*, "generous," "bountiful." *Quae cadis onerârat* is an *hypallage* for *quibus cados onerârat.* This wine had been provided by Acestes of Aegesta, a town in Sicily, not far from Drepanum. See below, 558, 570; also iii. 707

196. *Trinacrio*—See note on 34.

198. *Ante malorum*, τῶν πρὶν κακῶν. So in Sall. Jug. 76, 5, *multo ante labore fatigati*, on which, see Kritz ad loc. This figure, by which adverbs are so joined to adjectives and substantives as to make one compound word, and one simple idea, is called *hyphen* (ὑφ' ἑνός), but is foreign to the idiom of the Latin language, and is seldom used. Others take *ante* for *antea*, and join it with *ignari sumus*: this is Gossrau's opinion.

200. On the references in this and the following line, see notes on iii. 555–675. *Rabiem*, properly the madness of dogs—on the appropriateness of which term, see iii. 428, where Scylla is represented as surrounded by these animals.

201. *Accestis*, by Syncope, for *accessistis.* So in iv. 606, *extinxem*, for *extinxissem.* This abbreviation is a particularly favourite one with Lucretius. On the construction of a verb of approaching with a simple accus. without a prep. cf. below, 307, and see note above, 2.

202. *Moestum*—"sadness-causing," in an *active* sense. But Gossrau explains differently. He says, "*Abstract notions*, which can only be discerned when manifested in *concrete objects*, rightly assume adjectives which are suited to the concretes to which they are attributed." Thus *moestus* is properly applied to *timidus* (used as a concrete subst., a "coward"), and may therefore be transferred to *timor*—the *corresponding abstract subst.*

203. *Haec* means our present difficulties and discouragements. *Forsan* is a poetic word very rarely used by prose writers (who adopt *forsitan*), and not at all by Cicero.

204. *Per tot discrimina*—"through so many dangerous conjunctures."

207. *Durate*, scil. *vos*, or *animum vestrum.* Or it may be taken as intransitive.

208. *Aeger*—"*sick at heart*,"—an epithet primarily applied to the body, but transferred to the mind, as *Saucius*, *vulneratus*, etc.

209. *Altum*—"deep grief," i.e., excessive—that which is *deeply seated* in the bosom.

211. *Viscera—whatever is beneath the hide*, i.e., the flesh.

212. *Pars—secunda.* Virgil rarely employs this kind of [illegible] in which a conjunctive is used instead of a plur. verb. The preceding [illegible] to the *plurality*.

Tonsantur—"*will generally*"—well expresses the taste of their hunger. *Pavit.* But Gossrau takes this beastly hint more literally, to [illegible] than our horses, and takes the word simply as a general epithet of recently-killed flesh.

214. *Aena*—the cauldrons, not for boiling flesh (which was roasted, as the preceding shows), but for warming water for washing previous to the meal. The poet, however, may have in conformity the custom of his own and of ancient times, but see 461, note.

215. *Laudet* governs the gen. after the Greek model. In Cicero, Livy, and other prose writers, it is followed by a gen. It is here in a middle sense, "till themselves."

Cernunt—"*vertebra.*" See note on 1. 206.

216. The readers of Homer will readily call to mind one of his favourite formulæ, see Od. ix. 65.

Mensæ remotæ. Not only the remaining viands, but even the table itself was removed after a meal. See Ramsay's Antiq. "Mensa." In the present instance, the *mensæ* were likely *cibes*. Wagner considers *mensæ* to mean "the *remains* of the feast."

217. *Longo sermone*—not tedious, but varied by the multiplied narratives and requests about their lost friends. *Requirunt*, i.e., express their longing desire for, and sorrow at the loss of.

218. *Infelix ambo*—[illegible] a poetic form for [illegible].

219. *Infelix quid* is added such persons as are perishing from the effect of a severe infliction, and those of all who meet with a violent death. *Nec cognitus* is a mild way of expressing the probability of their being already dead—there is a reference to the concluding part of the funeral service. See Ramsay's Antiq.

220. *Cognitus*—in this form of the gen. see note on 1. above.

221. *Ignotum*—"*equal to himself*," as we not to mention and despise his companions.

222. This passage is formed by an imitation of several passages from Homer. See Od. v. 5, and Il. xxi. 71.

224. *Tonantem*—the epithet is applied also to ships; it here means "roaring" or "flying"—i.e., the sea on which ships fly and shape that. With the poets birds and ships are compared to [illegible].

225. *Ima de mare.* Dryden—"Shook *the deep*." Heyne, Forbiger, and Wagner, however, treat it as an imitation of the

[illegible] Greek mode of [illegible] a [illegible] to [illegible] the sentiment expressed by the poetic.

[illegible] *Iliad* and the Trojans [illegible].

[illegible] *Æneas* [illegible] Mantis and Zoagrus. [illegible] the poet [illegible]. The Latin poets and some prose writers [illegible] expressions [illegible] the phrase [illegible] *Dum* [illegible] after [illegible] *Dum* [illegible] *Dum* [illegible] *Dum*

244. *Fontem Timavi*, i.e., Timavus. This is the name of a stream rising not far from the sea, and emptying itself into the gulph of Tergeste (Trieste). It is said to issue from caverns amid the rocks in the territory of the Carni, and to have nine different sources, which soon form one very considerable stream, called *magnus* in Ecl. viii. 6. The rise of such a river will naturally be very rapid, and, in consequence, it often inundates the surrounding country. The whole length of the river does not exceed one mile, and thus the poet makes Antenor pass its fountain-head, though he merely sailed by its disembogue. The name *Timao* is still applied to some springs which rise near *S. Giovanni di Carso*, and the castle of *Duino*, and form a river. Antenor sailed up the Adriatic on the Illyrian side, as being less dangerous than the Italian, crossed the gulf of Tergeste, sailed past the Timavus, and settled in *Liburnia*. *Penetrare* means to pass on through and come to the extremity of—its application to *regna* in the sense of "*to reach*," is a kind of *zeugma*.

246. *Proruptum*—as *prorumpere* is sometimes found in a transitive sense, its past part. may be used almost as a pres. part. act.=*prorumpens se*.

247. *Hic tamen ille*—"Here, however, that man," viz., Antenor, to whom you gave no promise, "has founded the city of Patavium." The city will be remembered as the birth-place of Livy. It is now called *Padua*.

248. *Dedit nomen*. He called them *Veneti*, a corruption of *Heneti*, a large body of whom followed him from Paphlagonia.

Fixit arma, i.e., he enjoyed undisturbed peace. This phrase is taken from the practice of soldiers, who, when freed from military service for life, *missi militia*, consecrated their armour to some deity, and suspended it in his temple.

249. *Compostus pace*. Heyne, Gossrau, Henry, and others, consider these words as descriptive of the last days of the life of Antenor, but Wagn., Forb., and Jahn, refer them to his death. See Forb. in loc. This latter interpretation seems to be supported by better arguments than its rival. The two preceding lines sufficiently describe the temporal welfare of the prince, to crown which a peaceful death—the very mark and pinch of happiness—supervened. The adverb *nunc*, moreover, denotes a transition from one state to another; and, above all, *componere*, *pace*, and *quiescere*, are so much *words of death* as to decide us on the point.

250. *Nos*—Venus artfully enforces her appeal, by making herself *one of the Trojans*. Heyne. Weickert considers it rather as an imitation of forensic practices at Rome, the patron taking the ills of his client as *his own*.

251. *Infandum* is inserted as an *interjection*=*indignum*. Cf. Geo. i. 479.

Unius—very skilfully introduced, and said with bitter irony. *Prodimur*—"we are abandoned" by you.

253. *In sceptra reponis*—reinstate us in that sovereign power which we held in Troy.

254. *Olli*—antique form for *illi*.

255. Observe the *zeugma* (see ii. 258, and note) in *serenat*; also in *ponet*, 264.

256. *Oscula libavit*, "touched lightly the lips." Cf. Phaedr. iv. 237, where the *fly* is made to say "*matronarum delibo oscula*." *Oscula* is a dimin. of *os*. *Natae* is dat. case, and is used for greater clearness, although *olli* has so recently preceded.

257. *Metu*—contracted dat. for *metut*. The meaning is "Cease to fear," "*Abstain* from fear." See below, ii. 534, *Non tamen abstinuit, nec voci iraeque pepercit*, which passage readily shows how this secondary signification of *parco* arises from the primary one.

Cytherea—Venus is so called, because it was on the island of Cythera (Cerigo) she first trod when she emerged from the sea-foam.

258. *Fata immota*—this clause is a direct answer to *Quae te sententia vertit* in 237.

Cernes urbem et moenia promissa, i.e., *cernes promissa moenia urbis Lavini*, an instance of *Hendiadys*. See 2, above, and Ecl. ii. 8. *Lavini* is the gen. from Lavinium, not *Lavinum*. Virgil, and most of the poets of the Augustan age, make the gen. of words in *ium*, and *ius* in *i*, and *not* in *ii*. See 270.

259. *Ad sidera feres*—Æneas was afterwards worshipped as *Jupiter Indiges*. See Livy i. 2.

260. *Magnanimum*, i.e., *fortem*, *animosum*. *Neque* is here used in preference to *nec*, since it denies more *mildly* and *gently* than the harsher form, a peculiarity best suited to the address of Jupiter.

261. *Hic*, i.e., Æneas, in opposition to Ascanius, of whom he speaks, 267.

Tibi is what is called the *Dativus Ethicus*, and depends on *geret bellum*. "The datives, *mihi*, *nobis* (sometimes *tibi*, *vobis*), are put with expressions of *surprise* and *reprehension*, with *demands* or with *questions about a person*, in order to denote a certain degree of sympathy." Madvig, § 248. "The dative of personal pronouns is very often used where it is superfluous, as far as the meaning is concerned, but it always conveys the expression of a *lively feeling*, and is therefore termed *Dativus Ethicus*" (ἠθικός) Zumpt, § 408.

Remordet, i.e., *iterum iterumque mordet*.

262. *Volvens*—"unfolding," "unravelling." *Movebo*—"will bring forth to light."

263. *Italiâ*, for *in Italiâ*. *Contendit*—"will crush." *Populos feroces*, i.e., the Rutuli and Latini.

264. A compound occurs in *pomœrio*, *thorex*—*lupa*, as at vi. 852. See note above, 79, and 19, 258.

265. *Ascanio* is to reign for *three* years, Ascanius for *thirty*, the Alban kings for *three hundred*, but to the eyes of Rome so long it taxed.

266. *Terna hiberna*, sc. *tempora*, i.e., *tres hiemes*.

Latinis oppida is the dat. *cui*, not the so-called all. *ubi*.

267. *At* indicates transition either of circumstance, or person, or time. See 281.

Iulus—we may say either *nomen dedit ei Iulus*, or *a*, *in*, or *ab Iulo*, or *n. es. ei Iulo* as here, but the dat. is preferable. *Iulus* is usually pronounced in two syllables, but here in *three*. The son of Æneas was first called Ilus—In the flight from Troy he received the name of Ascanius, but he was never called *Iulus* except by the Roman poets in compliment to the Caesars, who belonged to the *gens Iulia*, and who traced their origin to Ascanius.

268. A line very unnecessary, since Venus is the person addressed. Had Virgil lived to revise his work, he would doubtless have expunged it.

269. *Maynus*—an epithet derived from the nature of the year, which embraces the duration of many months. *Volvendis*—a *fut. part.* pass. for a *pres.*, as at ix. 7, *volvendis annis*, i.e., *se volvent*.

270. *Regnum*, etc. The sentence from *Triginta* to *Albam* may mean—1st, That Ascanius was to reign *thirty* years in all, and *during* that time found Alba; or 2d, That he would reign *thirty* years in *Lavinium*, and at the *end* of that period found Alba, and transfer his government thither. Forbiger prefers the latter as better according with Virgil's views expressed elsewhere, e.g., vii. 42, 47, 48. *Lavinia* is contracted to *Lavini*, and comes not from *Lavinium*, but *Lavinium*, as the adj. *Lavinienses* shows.

271. *Multâ cum laude*, i.e., *magnâ laudis*, *magnum laudis cumulum adjecerit*.

272. *Jam* is said of that which has not yet (at the time of the prophecy) taken place, but which will certainly take place in due course. *Tot annos*—see note 71, above.

273. *Regnum sacerdos*—the priestess (of Vesta) of royal descent—is an expression similar to *mater deorum* in Juv. 12, and *frutex* comes, a "sylvan woman" in Ovid.

274. *Ilia*, i.e., Rhea Silvia, daughter of Numitor, called Ilia, from her Trojan origin. The legend of Romulus and Remus is too well known to require particular annotation.

275. *Lactus ubera*—Heyne and Thiel explain *lactus* as equal to *lactans*, *nutrens*, but Forb. interprets it—"wearing (as usually a wolf's skin, in grateful and joyous recollection of the fostering care of that animal."

276. *Romanos natos*, i.e., *Romanos liberos*—"the heroes of the empire."

277. *Janus*, *Jupiter*, and *Mavors* were the guardians of the Roman state.

278. *Furorque*—"frenzy with alarm." *furor* being used in an active sense.

282. *Rerum dominos*—"the masters of the world." The remainder of the line—*gentemque togatam*—may refer to the property of the nation in the arts of peace, or the former phrase does to its success in war. The following cut represents a favorite mode of wearing the toga.

283. *Ne plectantur*—"and it is decreed." On the subjunctive consult Ramsay's Arithmetic. Aeneas was one of the sons of Troy, Hus being the other. From the former *Romans* was descended.

284. By Pyrrha, the country of Achilles, Mycenae, the city of Agamemnon, and Argos, the government of Diomede, the poet intimates the whole of Greece as subject to the Roman sway. In Homer's time Argos was of so great consequence, according to some states, as to be put sometimes for the entire Greek nation. Refer to History of Rome to the wars of the Romans against Perseus, King of Macedonia, under T. Q. Flamininus, Syria and Asia, and against Perseus, under Æmilius Paulus, B.C. 171.

286. The historical references, e.g., Troy

orientis onustum, show that Augustus is here meant, and not Julius Cæsar. *Pulchrâ* means simply "distinguished," "noble." The epithet *Trojanus* is added, because Augustus was received by adoption into the *Julia gens.*

287. The empire extended, under Augustus, from the Atlantic to the Ganges, and from the Rhine to the wastes of the Libyan desert.

289. The expedition referred to in *Orientis* is that undertaken in 30 B.C. to Egypt, etc. The first books of the Æneid could not make reference to the Parthian expedition, which was not entered upon till *ten* years later, B.C. 20.

290. *Secura*, "freed from anxiety." In our translation of the Bible, the word *secure* is used in this same sense. See *Judges* xviii. 10.

291. Reference is made in this line to the shutting of the temple of Janus, B.C. 29, and the existence of peace over the whole Roman world.

292. *Cana* — "hoary," "ancient," i. e., Virtue stern as was that of the ancients. Or "clothed in white." See Hor. Od. i. 35, 22, *Albo Fides velata panno.*

On Vesta, consult Smith's Class. Dict. Fides, Vesta, and Quirinus form the *subject* of *labunt. Quirinus cum fratre* may be meant to indicate Augustus and Agrippa, or to signify in a general way the cessation of civil war, and the consequent harmony among brothers.

294. *Belli portae*—the gates of the temple of Janus. Niebuhr explains this custom by supposing that it originated in early times, when the Roman and Sabine cities, *Remuria* and *Quirium*, the nucleus of Rome, passed through the gate which connected the two, to render assistance to each other when necessity required. It was ordered by Numa that the gates should be open in war and shut in peace. They had been closed in the reign of Numa, and again at the conclusion of the First Punic War. They are seen closed in the woodcut below.

295. *Furor* is personified and associated with War in his imprisonment in the temple of Janus. Virgil is supposed to have reference, in these two lines, to a picture by Apelles, representing WAR in a human figure, with his hands bound with chains behind his back, following the triumphal car of Alexander the Great. This picture was dedicated by Augustus in the Forum.

297. *Genitum Maiâ*, i.e., Mercury, son of Maia, daughter of Atlas; the place of his birth was Mount Cyllene in Arcadia.

298. *Demittit—pateant—arceret.* Observe the variation of tense in these verbs — a pres. and imperf. subjunctive following an historical present. For a discussion of the principles involved, see Forb. ad loc, and Kritz ad Sall. Cat 34, 1, and 41, 5.

299. *Nescia fati*—not knowing that it was decreed for them to settle in Italy, and that therefore there was no likelihood of their endeavouring to fix their abode in her territory.

300. *Remigio al.* The wings of birds are often thus compared to the oars of ships. See 224, above. Note the celerity indicated by the perf. *astitit*—"has even now taken his position."

301. The name *Poeni* indicates the Phœnician origin of the Carthaginians. *Poenus* is just Φοῖνιξ adapted to the analogy of the Latin tongue. So from the Greek Φοινίκιος comes Poenicus in Cato and Varro, and from this the more usual form *Punicus.*

305. *Volvens.* Wund. pronounces this = *qui volverat*—"after having pondered;" but Wagn. takes it = *dum volvebat*—"although he pondered" throughout the night.

306. *Exire* and the other infins. depend on *constituit*, which is the leading verb of the sentence.

308. *Hominesne, feraene.* Two *ne's* are often used by the poets for *utrum—an.*

Observe the short final syllable of *videt* lengthened by *arsis.* See Metrical Index, and cf. Note Ecl. iv. 51, vi. 44, 53.

309. *Exacta.* "The result of their diligent inquiries."

310. *In convexo nemorum*, i.e., in a retired glade surrounded by groves. The neut. of adjs. is very frequently used for substs., e.g., *convexa*, 608. *Serena*, Geo. i. 393. So *coerula coeli.*

312. *Comitatus*, used passively, though the participle of a deponent verb. The act. form *comito*, is frequent, however.

313. *Bina* for *duo.* *Crispans*, i.e., *vibrans.* Henry (Class. Mus. vol. vi.) alleges that no idea of brandishing is contained in the word, and, moreover, that the notion of such an action is quite unsuited to the present passage. Comparing, therefore, our own word—"grasp," he interprets—"grasping tightly in his hand," "bending

[illegible] *the spears to his head.*"

314. *Cui* depends in syntax on [illegible].

315. *Gressus*—there is a variety of reading here. Translate: "*Having* the cuirass, *wearing* the dress, and *leaving* the helmet."

Heyne finds fault with the repetition of *Virgilio* in this line, but Wagn. defends it, and shows that it is even necessary, for by it the comparison of Venus to the *Spartan* maiden is confined to the *arma*. Wagn. moreover, puts a comma after *arma*, and thus *Spartanae* is more decidedly marked out as only the *first* specimen of two kinds of huntresses, famed for their daring and exploits. The meaning, then, will run thus—"Hearing such armour as is suited for a (huntress) maiden, either a Spartan or *(talis virgo)* such a virgin as the Thracian Harpalyce (is when she) urges impetuously her steeds, and outstrips the fleet Hebrus in her course."

317. *Harpalyce*—a daughter of Harpalycus, king of a Thracian people. She was brought up in the woods, and accustomed to hunting from infancy.

Hebrum—Heyne, Bentley, Burmann, and many other distinguished commentators, prefer the contextual reading, *Herum*, on the ground, that *rapidus* is not a fit epithet to apply to a river which is elsewhere described as *lenis* and *placidus*, and that, on the other hand, the wind is a very common and perfectly suitable object with which to compare extraordinary speed of foot.

But the reading Hebrum is retained by Wagn., Forb., Ladewig, Conington, etc., for these reasons—1st, All the MSS. exhibit it. 2d, A poet's sparkling of the natural features of a distant country must have allowance made for him, and in this case, particularly, Virgil may be excused for attributing great speed to the most important river of a country, which, in the minds of the Romans, was rugged and wild. 3d, The close imitation of Stat., I. 79 sqq.—"*Quales Thracenae Idaeique per Pangaea lacertae Sarcin nemora alitis, rapiunt fugientem Hebrum inopia cursus*" and the testimony of Silius, Stat. Theb. and of Claud., that the Hebrus was a fast flowing stream. 4th, It is quite natural that Virgil should compare the speed of a Thracian nymph to the course of a Thracian stream. Heyne in his notes on Tibullus, defended the old reading there, and is, on that account, accused by Wagner of inconsistency for preferring *Herum* in his edition of the poet of the Aeneid. The Hebrus is now called *Maritza*—it rises in Mt. Haemus (Balkan), and flows into the Ægean.

318. *Namque*—Heyne believes that equal reference is made in this and the following lines to the pedestrian exercises of the Spartan women, but Wagn. opposes such a view. He adds, further, that the comparison was the Spartan females is made only in the article of swiftness—other particulars are common to all huntresses. *Fundere* means "*well round* to the persons carrying the bow, to be strong or to be weak."

319. *Indeprensa difficultate*—this is a tolerable construction for *dehiscentibus*. See above, 66.

320. "Here to the knee, and having her supply-of-water-cross-gathered up in a knot," or "by a girdle," as Heyne explains. See note above, 228.

321. *Juvenes*—a term applied to men up to forty-five or forty years of age.

324. *Properantes*—"keenly pursuing."

325. *Orsus*, from *ordior*. *Mali* dat. of agent, "*by me*."

327. After *O* a voc. should come, but Mercury is ignorant of the name of the person and therefore omits the word of address.

328. *Sonat hastilibus*. Another example of a neuter verb becoming transitive. See *Salire Cadaver*.

329. The dactyl *an* is not in the place for elision—i.e., even the two syllables are entirely distinct. *Phoebi soror*, i.e., Diana.

330. *Falx*, "prophetess," "reading Sappho."

331. *Tandem* increases the emphasis of an interrogation, and corresponds somewhat to our "I pray you."

332. This line is hypermetrical, the *que* being joined by synaphea (i.e. continuous scansion) to the following one. See Gram. 2[illegible].

335. Note the omission of the verb of saying. *Tali* [illegible], viz., of divine [illegible].

337. The *Cothurnus* or buskin was to protect the foot and legs from brambles. See Smith's Dict. of Antiquities. The following cut represents the *Cothurnus*, or hunting-boot, usually attributed to Diana. It is not to be confounded with the boot worn by tragic actors.

338. *Pecten*—see above, 314 note. Agenor was an Egyptian, father of Cadmus, Phoenix, Cilix, Europa, etc., and therefore ancestor of Dido. He founded Sidon, whence Dido is called Sidonia, 446, etc.

339. *Fines* is often put for a whole country included within certain boundaries. Here it means, "the territory forms a part of Libya." Observe the *synesis* (see note above, 70) construction, *fines—genus*. Cf. Æn. iv. 40, *Gaetulae urbes genus*, etc. For other quotations of similar syntax, see Forb. ad loc. The phrase in the text=*fines habitant Libyes, genus*, etc.

340. *Dido—Tyriâ urbe profecta*. See above, note 338, and consult Smith's Class. Dict.

341. *Longa est injuria*. "The story of her injuries is a long one."

342. *Sequar summa fastigia*, i.e., I shall specify the most prominent points of her history.

343. *Sychaeus*, not *Sichaeus*. In the quantity of foreign names, and more especially those of foreign origin, the Roman poets are very irregular. In 348, and other places where the name occurs, the first syll. of *Sychaeus* is short—here, however, it is long. Cf. iv. 20, 502, 552, etc. So also Sīcānŭs, Sīcānŭs, Sīcānŭs, Sīcānĭă, Sīcānĭă, —Apūlus, Apūlia. See iii. 35, and note thereon.

Agri. Huet conjectured *auri* instead, since the wealth of a rich Tyrian would consist rather in *specie* than in *land*. This emendation is adopted by Heyne and Peerlkamp, but Wagn. and Forb. retain *agri*, the reading of the Codices, as more natural for a *Roman* poet, whose ideas of wealth were not associated with commerce, but rather with estates.

344. *Miserae* is the *gen.* not the *dat.* She is called *Miserae* by anticipation, in reference to her husband's death and her own exile. Burmann refers it to the misery yet awaiting her in the desertion of Æneas, and her consequent death.

345. *Intactam*, i.e., not previously married. *Pater*, i.e., Belus.

346. *Ominibus primis*—not "the most happy auspices," but "the first taken auspices," for, as she was then wedded for the first time, the auspices which were always consulted previous to the ceremony, were in her case sought to but once.

Germanus, i.e., Dido's brother, Pygmalion.

348. *Quos inter*—a prep. is frequently put after its case—more especially with rel. prons. See above, 32, and Geo. i. 161. *Quos*, i.e., Sychaeus and Pygmalion. Observe the peculiar phrase *venit medius inter quos*.

349. The heinousness of the deed is magnified by the fact that it was committed at the altar of a deity—the assassin being a priest of Hercules. Cf. Scott, Lord of the Isles, canto ii., stanza xxiv. and xxviii.

350. *Securus amorum Germanae*—"regardless of the affection of his sister"—not caring to do violence to her feelings, and give rise to the frantic manifestations of grief which her love would prompt.

353. *In somnis, during sleep*—but *insomnis* (adj.) "awake." *Inhumati*—the atrocity of the deed is increased still more by Pygmalion withholding funeral rites from Sychaeus, and thus compelling his spirit to wander about without permission to cross the Styx and settle in the Elysian shades.

355. *Crudeles aras*—"those altars of cruelty," i.e., the place where a cruel deed was committed. Such an enallage of this adj. is common. Similarly in Rome the *Scleratus Vicus* commemorated the murder of Servius Tullius.

356. *Nudavit*. There is a *zeugma* in this word—"*Revealed* the merciless deed at the altar, and *exposed* his breast, and disclosed all the particulars of the unknown crime of her family."

358. *Rectudit tellure = effodit e tellure*. The apparition points out the hiding-place of the gold, and thus is said to raise it. The abl. is frequently joined to verbs compounded with *re*. See iv. 545, and Geo. i. 275.

360. *Parabat*—another zeugma.

361. *Crudele odium*, i.e., "*quale est immanis animi*." *Metus acer*, "*proprie de animo exasperato*," Forb.

364. *Opes Pygmalionis*—either, The wealth which he looked upon as his own, in anticipation, after the death of Sychaeus (Heyne); or, The wealth which, on the death of Sychaeus, he was entitled to in right of inheritance (Gossrau). Forb. and Henry take *opes* to mean not only gold and silver, but also such things as are necessary for the greatness of a kingdom:—viz., ships, men, arms.

365. *Locos, acc.* of place whither—see note 2, above. *Cernis*, i.e., *cernere potes*. Some editions read *cernes*, for a discussion of which see Forb. ad loc.

367. *Byrsa*. The Phœnician name for a fortress or citadel was *Bosra*, which the Greeks softened into Βύρσα, and as this latter means a *hide*, the story was fabricated to account for the name. Line 368 is considered spurious by some critics.

369. *Thiel* remarks that this line contains the substance of the well known form of address used by persons suddenly meeting one another—"*unde et quo*." *Tandem* greatly increases the force of interrogation.

372. *Pergam*, put absolutely for *narrare pergam*.

374. *Componet*—some editions read *componat*. The subj., however, is not at all necessary. For a discussion of the question, see Forb. ad loc.

377. *Tempestas forte suâ*—"A storm with its peculiar chances."

378. *Pius Æneas—notus super aethera*—Virgil's taste has been found fault with for introducing his hero using such phrases about himself; but it is to be borne in mind

that he would have roared rather to the Trojan wife and the well-known importunities of the Irish, than to any accustomed excitement of mind or body. He was *fond* (dated) to his father, his country, and his gods; and in regard to these last, he already a prey to the latter part of the line. See Hom. Il. xx. 203.

[illegible] *Italo* etc. "I seek Italy, my (true) native country, and the early home of my race that sprung from Jove." *Genus* is here equivalent to *progenies* [illegible], and the whole passage alludes to an early legend which made Dardanus, who was the son of Jupiter and Electra and the founder of the Trojan line, to have come originally from Italy. According to the tradition here referred to, Dardanus was sprung from the Tyrrhenian Corythus, or came first from Corythus in Etruria (afterwards Cortona), founded by Prince Corythus to Samothrace, and passed thence into Asia Minor, where he settled, and became the *sire father* of the Trojan race. The descent of Æneas from the early monarch was as follows:—I. Dardanus (son of Jove); II. Erichthonius, III. Tros; IV. Assaracus; V. Capys; VI. Anchises; VII. Æneas. Wagner removes the semicolon usually placed after *patrum*, and inserts *et* before *genus*, in which he is followed by Forb. and others. The old reading *(patrum; genus)*, would introduce a very abrupt and clumsy reference to his own individual origin from Jove. Conia would, in this view, be the verb in apposition to *Jovem*.

[illegible] *Ita dicis*—Scholiast, [illegible] 71.

[illegible] There is a peculiarity in the adj. *[illegible]*. The meaning is, "Of these, *shattered as they have been by the winters and the waves*, seven with difficulty, ten, seven only have been saved." Wagner.

[illegible] *Insector*—Some translate actively, "I myself, not knowing the country," etc. Forb., however, prefers it in its usual passive sense, thus: "Although I have been celebrated by fame *(ubique sæpe celebrata)*, yet here in the deserts of Libya I am not *recognized* as Æneas."

[illegible] *Nos plura quærentes gemitus, inquit, [illegible]*

[illegible] *Conjux*. This very lachrymatory trait by the poets for effect, intending to take what presents itself of its own accord, the catalogue is taken from Homer and Virgil by the way, this is all. *Jortin*.

[illegible] *Ut pertinet ad nepotem Jovis*—[illegible] to be a direct *hypothesis*, not before found elsewhere. Cf. however, [illegible] Forb. [illegible] suppose that the verse is spurious—but, because it is absent in one, to a clog wrinkled [illegible] "[illegible]" and on, on account of the resemblance of the phrase *pergo [illegible]*

[illegible] *Ut pertinet ad nepotem*, but both objections are trivial.

[illegible] *Infelices*—*infeliceis* is a nautical phrase used of those who are forced back by the wind to the harbour they had sailed from, or to the coast.

[illegible] *Ubi*. This will remain either one who pretends what he cannot perform, or one who puts forth a false or groundless doctrine. Thus it comes to mean as here, one who is [illegible], and who to turn others.

On *[illegible]* and *[illegible]*, see [illegible] Aitn.

[illegible] *Ter senos*, etc. The twelve swans depicted (*[illegible]*) by the eagle (called elsewhere *Jovis ancipes*), and represent the twelve stages of Troy which were afterwards renovated with Anchises, Sergestus, and Cloanthus. [illegible] Cf. Hom. Il. xv. [illegible]. The ancient interpreters had fault with Virgil for introducing the swan, which was not a Roman bird of augury, but the point will be explained when it was stated to Virgil. Servius quotes the testimony of Tertullian Maior that mariners were especially rejoiced at the appearance of a swan as augury because their bird cannot be wrecked.

John alleges that there is this difference between *deponens* and *compositum*, that the former is *sought for*, and is indicated by certain birds, and the other, when the latter is manifested by any bird, and is *not sought for*.

[illegible] *Aperta*—not *aliter*, but *aliter*—"affording no defence against the attack of an enemy."

[illegible] The proper sense of this line was first explained by Weichert. The swans, on the departure of the eagle, perhaps at leaving escaped the danger, again collect into a flock, and flying to a lone line, seek a place to alight. Part of them—the foremost—as yet uncertain where to settle, examine the ground from their elevated position, to select a halting place, while another part—the foremost—have already made their choice, and are looking down on the spot, as they see just on the point of alighting.

[illegible] *Insistunt*, sed *[illegible]* [illegible] proper [illegible]. *Insistunt* "depart" through joy at their deliverance (Gr.).

[illegible] *Ubique*, i.e., *undique*. *Aitken* adopts Hermann's conjecture—*[illegible]* (the ground).

[illegible] The goddess reveals herself as her departure, (see ii. 277, v. 608), in 608) by her beautiful neck—[illegible] "[illegible] and [illegible] manner"—her hair perfumed with the ambrosial unguent of the goddess—her robe, flowing, and up, but rare flowing to her feet, and, lastly, by her that easy, and graceful gait.

[illegible] The blame between this and the is

permitted, on account of the completion of the sense, and the full punctuation mark. See above, note on 16, and on Ecl. ii. 53. See also Ecl. ii. 24.

407. *Toties* implies frequent appearances of Venus to her son Æneas, though Virgil records only another, and it a real one, ii. 589. *Quoque* is to be joined with *crudelis.* So Milton—

"Mock us with his blest sight, then snatch him hence."—Par. Reg. ii. 55.

409. *Veras voces*, i.e., that I may speak to you as a son to his mother, and not as a stranger to a stranger.

412. This device to conceal the Trojan chief is borrowed from Homer, cf. Odyss. vii. 14, 39-43, and Il. v. 344. The art of the poet is conspicuous in this passage:—Æneas is allowed to hear, under cover of the cloud, his own praises, and to have proof of the affection of his followers; how striking, too, the effect of his sudden emergence from the heaven-wrapped covering at the words of Dido, 575, *atque utinam rex ipse — adforet Æneas. Multo nebulae amictu* is the Homeric πολλὴν ἠέρα.

413. *Eos*—the poets seldom use the oblique cases of the pron. *is* as enclitic, but only when prominent and emphatic.

414. *Ve* and *aut* are not opposed to *ne* and *neu*, but serve to *add* something to what has preceded. *Moliri* is used of operations which require great labour and preparation.

415. *Paphum*, a city of Cyprus, famed for its worship of Venus, and giving her the name *Paphia.*

416. *Laeta*, "joyful," *because she delights in Paphos*, say Heyne and Wagner. But Wunderlich and Forb. adopt the more natural interpretation, viz., joyful on account of the safety of her son. This is a much more solid ground for her delight than the mere fact that the people of Paphos did her honour; and besides, the phrase *ubi templum illi*, does not assign a cause of her joy, but only accounts for her selection of Paphos as her present retreat.

Sabaeo, from the Sabaei, a people of Arabia Felix.

417. *Ture*—the altar of the Paphian Venus was not to be stained with blood—it was a *placabilis ara.*

418. *Corripuêre.* The use of this verb in such a sense is derived, as Gossrau thinks, from the idea of the two ends of a road being reached, and, as it were, made to touch each other, by the traveller, at a short interval of time.

419. *Jamque* is an important word serving to call attention to things as if now present.

Plurimus, "of huge size;" So Geo. iii. 52, *plurima cervix.*

421. *Magalia*, huts—it is a word of Semitic origin; *Magār*, a "villa;" *Molem*, "the vast size," scil. "of the buildings."

422. *Strata viarum* for *stratas vias;* So *opaca locorum, ardua terrarum.* The phrase is taken from Lucr. iv. 416. See above, note on 310, Geo. i. 393.

423. *Instant* may be taken absolutely, "are eager" scil. in their duties. But Wunderlich and Gossrau, since the dat. *operi* is omitted, remove the semicolon after *Tyrii*, and make *instant* govern *ducere* and *moliri.* *Ducere muros* (So ἐλαύνειν τεῖχος) i.e., the walls of the *citadel* (Henry, Class. Mus. vol. vi.)—those of the town would have been useless at that stage of the building.

425. *Sulco*, i.e., a trench dug to receive the foundations, and not a mark made by the plough.

426. The poet, in this passage, assigns to the early Carthaginians manners and customs of his own time, but see 469, below. Rau, in *Schedias.*, rejects this line, as unconnected with the others by any grammatical bond, and as unsuited to the context. Wagn., however, defends it, as it points out some of the various cases which the energetic labours of those building a new city would doubtless undertake, and also because it is not at all likely that a *Roman* would pass over unnoticed the affairs of law and government. A *zeugma* is to be noted in *legunt*, they *enact (constituunt)* laws, and *elect (legunt)* magistrates and a senate.

427. *Portus*—the harbour was called *Cothon*, according to Servius, Strabo, etc. *Theatri* is to be preferred as a reading to *theatris*, for it is not at all likely that an infant colony would be building more than *one* theatre, though, indeed, the plur. does not necessarily imply more in this place. The description, it has been remarked, is more like that of the proceedings of a Grecian than of a Roman colony. Yet a Roman of the days of Augustus cannot be supposed to separate a theatre from his ideas of a city. Forb.

429. The *alta* of 427 refers to the *depth* of the foundations, as *viewed from the heights above*—the *alta* of this line, to the altitude of the pillars, as *viewed from below.*

431. *Exercet.* Kritz on Sall. Cat. 11, "*avaritia animos hominum exercebat,*" says, "*Res exercent homines quum eos ita occupatos habent ut in iis toti sint et quasi defixi teneantur, eoque aut exagitentur, aut fatigentur.*" See Geo. iv. 453.

Sub sole—not merely *in daylight*, as opposed to night, but during the *sunshine hours* of the day.

432. *Liquentia.* The first syll. is here long, but in v. 238 it is short. So Lucretius (iv 1252) employs *liquidus* with the first syllable both short and long in the same line.

434. *Apotat* [illegible] — "in a manifested land." The severity and hardship of laws are brought out in Georg. ii. In their modes and military arts [illegible] they are constantly compared to the human species; here the comparison is peculiarly happy, since they are fond of frequent new settlements, and are remarkably industrious in labouring to establish their interest.

435. *Ferunt*, i.e., *ferunt agitat*. "The work is briskly carried on, and the fourfold and abundant honey is redolent of thyme."

440. *Miror* [illegible] *consulere urbi*. The poet, avoiding common forms of expression, adopts Greek idiom. *Urbi*, the dat. instead of the abl. with *a*.

441. *Fodere*. This reading, as being the most difficult, is restored, instead of *ponere*, by Heinsius, who is followed by Wagn., Forb., and almost all modern commentators except John. Wagner endeavours to establish a difference between *laetus* and *laetus*, with the gen. and with the abl. With the latter case they are said to have their common distinction "of joy," but with the former, "plenty," or "abundance." This distinction, however, is not carried out by the poets, or even by Virgil himself. See Georg. ii. 112. Forb. is of opinion that the Roman poets used the constructions quite indifferently — circumstances of sound or metre deciding the case to be employed.

442. *Primum*—this may be an adj. joined with *signum*, or an adverb [illegible] *effodere*; *signum*, i.e., [illegible].

444. *Sic (hoc signo) fuit enim* — "For by this token she indicated that the nation would be renowned in war, and would enjoy abundance and security for ages;" —(literally "would be easily supported for ages.")

445. *Pecudes vellit*. Heyne interprets — "which would have a really substantial, abundantly supplied by the fertility of the soil." Wagner understands it in a wider sense to mean "every kind of prosperity," implying therefore the great resources of the Carthaginians, and their great power. *Vellit* is the 2d supine.

447. *Dona [illegible] et numine diva* — rich with gifts and the divinity of the goddess, i.e., the great reputation of the deity brought many to her temple to consult her oracle and invoke her favour, and by these rich presents were offered. Wagn. and Forb. Wagner understands *dona* to mean rows, and all the utensils of worship employed in the service, and *numen* to signify a *statue* of the goddess of gold, or some other precious material. Looking, however, at l. 16, 17, above, we are rather inclined to agree with John in considering *numen* as indicating "*deae* REPRAESENTATIAM *et* MAGNITATEM, quae [illegible] *ingenti et pretiosa* [illegible] *materiae fulsit*." Cf. 1 Kings vii. 19, "The glory of the Lord had filled the house of the Lord."

448. "The lofty threshold of which were (was) elevated on steps." "Its point to the door threshold, which was of bronze, was lofty (—"the bronze [illegible] on pillars of bronze" [illegible]). The reading [illegible] by Servius is [illegible] *Mosso* for the common [illegible] has been adopted by Forb., Heyne, Pierrhakos, and Henry, who suppose that it is surprising if not [illegible] were made of pillars, one of the greatest ornaments of temples, and that Q. Virgil had written [illegible] but would hardly, he would not have vaulted the expression, *cardo limen* [illegible] *trabes*. They urge, further, in confirmation of their opinion, a remarkable imitation by Ovid Fast. vi. 31. The common reading, *limen*, is thus explained by Heyne and Wagner: "*Trabes* [illegible] i.e., [illegible] *superpositae*, i.e., *limen*, *cardo*." What the architects call *limen* was a combination of *cardo* and *trabes*, and might, therefore, to resume the name of "*limen*," and not "*trabes*," which is made up of *cardo* and *limen*.

Observe the [illegible] in *quae* which is joined in construction to the next line. Cf. 582.

450. *In hac loca*, i.e., where the temple was built. *Novae* — "strange," "unanticipated." *Novus* is that used either in a good or a bad sense.

454. *Sub templo* — "in the lower parts of the temple."

454. *Expetunt opperiuntur* — How did he know she was to come that way? It has been asked. Forb. answers, that he may have heard and it from the workmen engaged in building the city.

455. *Artificum manus* — "The skill of the artists." Clarke [illegible] "Their great labour. In all the various conditions connected with building and ornament." Others interpret, "The elaborate finish of their work." The first view and the principal view of this passage — (1.) *Mutantur inter se* — "Comparing their various workmanship one with another, he admires them." Heyne. (2.) *Mutantur inter se* — "The workmen [illegible] vie with one another." Wagn. and Servius. (3.) Pierrhakos combines [illegible], i.e., Aeneas and Achates admire the objects to be [illegible] but a other would [illegible] the [illegible] *inter se* before, and *inter* after it, referring to the principal personages. Translate, "He is filled with admiration as he compares the (various) styles of the workmen with one another, and (as he notes) the elaborate finishing of their work."

456. *Gestamina*, i.e., to the sons of Atreus *as one party*, by his wrath on account of Briseis and his consequent withdrawal from

the battle; and to Priam, *as the other party*, in the death of Hector. In this view *ambo* is not objectionable as being applied to *three*. *Achillen* rather than *Achillem*, for the best MSS. make the acc. case of Greek nouns in *es* and *as* end in *en* and *an*. This line, it is to be observed, contains the *whole argument* of the Iliad.

460 *Plena nostri laboris*—"full of the reports of our misfortunes and losses."

461. *En* is joined with the nom. here, and at iv. 597; v. 639, and elsewhere; but with the acc., Ecl. v. 65, where see note. Forb.

Laudi is here put for *virtus* and *res gestae*, which merit praise. Heyne. "Even here excellence has its own proper reward."

462. *Lacrimae rerum*—Tears (i.e., pity) for (human) casualties. See ii. 412, and also 784, *lacrimas dilectae pelle Creüsae*. The Latin genitive is either *subjective* or *objective*—thus, in the phrase *amor dei*, it is *subjective* when it means the love which God (as the *subject*) feels towards man; it is *objective* when it denotes the love which man directs to God (as the *object* loved). The objective *gen.* is, therefore, equal to an *accus.* with a preposition.

463. *Tibi*—another example of the *Dativus Ethicus*. See 261, above. With a *strong feeling* of kindness he applies to *Achates* particularly, the consolation that the story of their calamities *(haec fama)* being known here will render the people propitious to them.

464. *Inani*—"unsubstantial"—so called, because representing only the outline shape, without any substantiality of form.

466. The *seven* groups represented are as follows:—1. The battle of the Trojans and Greeks, with varying fortune, 467–8. 2. The death of Rhesus, 469 sqq. 3. Troilus in flight, 474 sqq. 4. The procession of Trojan matrons carrying the robe for presentation to Minerva, 479 sqq. 5. Priam redeeming the body of Hector, 483 sqq. 6. The battle by Memnon and his host, 489. 7. The battle of the Amazons, 490 sqq. Heyne.

467. The battle referred to is that in which Patroclus was slain (Hom. Il. xvii.), after which Achilles came forth on the following day, Il. xix., xxii.

468. *Hâc—Hac*, for *Hac—illac*. On Rhesus, see Hom Il. x. 433 sqq., 470 sqq.

469. *Niveis tentoria velis*. This is an anachronism similar to that noticed in 169, in reference to *anchors*. The Grecian and Trojan "*tents*" were rather *huts* made with *stakes*, *osiers*, and *earth*. Dr Lersch, in his valuable works named in note 632, below, discusses the two theories with regard to Virgil's treatment of antiquities; viz., First: "That the poet invariably, and on set purpose, has, in reference to matters of life, *public* or *private*, *sacred* or *profane*, preserved the ideas and customs of the heroic age pure and unalloyed:"—Second: "That the poet has, *on the whole*, preserved the ideas and customs of the heroic age, but that he has occasionally erred in representing them." And after urging objections against both schemes, he advances a third, That all matters relating to life, *public* or *private*, *sacred* or *profane*, have been treated by Virgil in the Æneid in consonance with *Roman notions*, and that his ideas were derived partly from the state of the city and empire in his own day, and partly from the traditions of customs or doctrines which prevailed in the infancy, or during gradual growth of the nation. A careful study of Dr Lersch's arguments cannot fail, we should think, to convince the student, that this last is the only tenable theory. But we must refer the reader to the works themselves, as the length of the discussion precludes the possibility of our epitomising it here. Rhesus was king of Thrace, and brother of Hecŭba, wife of Priam.

473. The prophecy was, that if the horses of Rhesus should taste the fodder of Troy, and drink of the Xanthus (otherwise called Scamander), Troy would be invincible. Ulysses and Diomede, therefore, attacked the encampment of Rhesus and his Thracians, killed the leader and carried off his horses. Homer does not mention this prophecy.

474. *Troïlus*—youngest son of Priam. See Il. xxiv. 257.

475. *Impar congressus* — "an unequal match."

476. *Inani*, i.e., *rectore privato*, "deprived of its charioteer."

478. Observe the last syll. of *pulvis* lengthened by *arsis*, and see note on 308, above, and on Ecl. vi. 53. "The mould is scratched with the (p of the) spear turned backwards."

480. *Peplum* is a word rarely used by the Latin writers, and almost limited to denote, *par excellence*, the robe presented to Minerva every fifth year, at the Panathenaic festival.

481. *Suppliciter* is usually joined with *tristes*, but Heyne would make it modify *ferebant*.

Tunsae, in *middle* sense=*tundentes*, etc., or *tundentes sibi pectora*.

A perf. part. pass. is frequently used in poetry for a pres. pass., which does not exist. Hence it happens that the poets write perf. particips. even in those cases (viz. in deponents) in which nothing compels them but the necessities of the metre. Wagner. Cf. Æn. v. 708, and Geo. i. 206. *Quibus in patriam ventosa per aequora vectis*. Consult note 228, above, on "accus. of reference or limitation."

483. Virgil has borrowed this incident from the Cyclic poets, for Homer does not

[illegible] (Homer) represents Hector as personal [illegible] Troy personal to his death, after which, however, he is that to the chariot of Achilles and dragged to the [illegible]. See Hom. Il. xxii. 398.

484. *Dimicatum.* This word seems to [illegible] more than merely dead. It [illegible], according to Henry, the loss or a [illegible] complete deprivation of his [illegible] when [illegible] to the chariot, and of that [illegible] of future by the dragging, which [illegible] recognition by the [illegible]. See note on ii. 276.

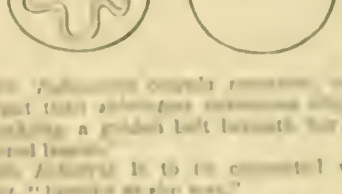
486. *Curras*—"*Achilles' car*, to which Hector's body had been bound." Heyne. "Priam's car, which had been brought to convey the corpse to Troy." Henry and Forb. See Il. xxiv. 44 sqq.

487. *Iacentem*—because he was coming as a suppliant to prostrate himself at the feet of the victor.

488. Having dwelt so long on the other topics, the poet passes shortly over the part which Achilles plays as he becomes. This line refers to a different picture from the preceding one. Forb.

489. *Nigri Moris.* Memnon came with auxiliaries from the country east of the Tigris, and then under Assyrian sway, which, by peaceful establishment, extended into the distant parts of Asia, with its swarthy [illegible]. See 711. "Penthesilea, in wild excitement, leads on her bands of Amazons, with lunar (crescent-shaped) shields."

490. Penthesilea, daughter of Mars, and queen of the Amazons, had come to Troy in the last year of the war, but was slain by Achilles, after she had done deeds of extraordinary valour. The pelta was a small, light buckler, varying in shape and [illegible]. A favourite form of it is such as the [illegible] carrying out.



493. *Pulchrorum corpore* [illegible] [illegible] "Breaking a golden belt beneath her uncovered breasts."

494. *Exuitque.* It is to be connected with *ausit*, "[illegible] to the war."

494. *Amazon*, i.e., *of Amazons.* For the dat. after [illegible] see Conint. of the aid with [illegible] the Gramm.

Wagner, Quæst. Virg. xviii. 4 takes [illegible] as equal to a [illegible] and interprets "*Dum [illegible] ut [illegible]*." It is simply, however, to show [illegible] "worthy to be admired" by Mars or all others. Forb.

497. *Sequitur*—"A remaining company of the young thronging behind her." The sol. voice has here a particular beauty, as implying wonderment and delight on the part of the attendants, who, doubtless, were the noblest of the city. Forb.

498. On this comparison of Dido to Diana see Hom. Od. vi. 102 sqq. Comparison between [illegible] Tiber, through which, and [illegible] Sagaris, down the Eurotas [illegible] Latmus and the Lycian gulf. In the island of her name. Delos too, to which was Mount Cynthus, the same deity was worshipped with peculiar honours.

499. The first syllable of *Latona* is here long, but Virgil in all other places has it short.

501. *Crinem*—a Greek [illegible]—"mountain nymph."

502. *Pertentant*—"*tried forward.*" The attitude of restless, anxious [illegible] is well described by this line—[illegible] points to the whole.

504. *Quæ* [illegible], i.e., the city which was her [illegible]. *Sensit* [illegible] with the dat. is compared in viii. 407, with the gen.

505. The order is, "shapes [illegible] [illegible] [illegible]." "Surrounded with armed men, and supported in a lofty position on a throne, she took her seat near the door of the temple, beneath the central dome," but not in the sanctum, or "holy of holies." *Mensæ* not provided by us, is used for the [illegible] for all parts within the [illegible] of a place, but, when so is used the very [illegible] is meant.

On *Impositum*, *Tectum*, *Concentum*, etc., see Ramsay's Antiq.

507. *Jura dabat*, [illegible], i.e., [illegible] laws. There is a reference to Roman [illegible], to building the Senate in temples, and placing tribunals of justice at the doors of temples. See Ramsay's Antiq. p. 409, [illegible].

512. *Sensum* is probably of a [illegible] to [illegible]. Cura without the prep., see [illegible], 2.

513. *Percontatur*, as applied to Jove, is more appropriate than [illegible] the reading of some editions—the latter refers to affairs of great importance, by which the mind is [illegible]. Forb.

514. *Ire concessum*—"that doubtful [illegible]," i.e., the [illegible] being doubtful how the [illegible] should be [illegible].

517. *Quo* [illegible] [illegible], i.e., where they have left their fleet, and where it will [illegible], or rather, where they are about to [illegible] that they have left their fleet. The [illegible] is [illegible].

518. *Classem.* This is the reading adopted by Forb., Thilo, and Ribbeck. Jahn and Wagn. have *cuncti*, against which there are

evident grounds of objection. For a full discussion of the passage, see Forb. in loc.

519. *Orantes veniam*—"begging the favour" of Dido, and permission to draw up their ships on the shore. *Clamore*, i.e., with the shout of her *attending crowd.*

520. *Maximus.* scil. *natu*, "the eldest," and therefore highest in command. *Placido* implies *calmness* and *dignity* of address.

522. The speech is artfully composed to touch the benevolent feelings of Dido:—"Thou to whom Jupiter has proved so kind wilt not fail to assist the wretched. Thou to whom he has entrusted the dispensing of justice to thy subjects, wilt not be unjust to foreigners. Thou who hast planted the seeds of civilization in a barbarous land, wilt not show thyself inhuman and unmerciful." Gossrau.

523. *Dedit condere*—see above, 66 and 319.

Superbas gentes, i.e., the Africans. *Justitiâ* means not only *laws*, but *all the institutions of civilized life.*

524. *Vecti maria*—see above, note 67 and 481.

525. *Infandos ignes*—"fires applied (to our ships) contrary to the rights of nations." Heyne. "Fires which I cannot speak of without a shudder." Gossrau.

526. *Pio generi*, i.e., harmless, unoffending, inasmuch as they had made no attempt at plunder, or other injury. It may be used, however, with reference to the race of which the PIUS Æneas was chief.

Propiùs adspice—"look more narrowly into our affairs," i. e., do not judge us by our first appearance.

527. *Populare* depends on *Venimus* in the infin. instead of being put in the subj. with *ut.* This is in imitation of the Greek construction. Verbs of *going*, *coming*, and *sending* are frequently thus used. The verb *populari* is used of a *place* deprived of its inhabitants, while *populare* in the active voice means to slay the people as a prelude to plunder. Livy, Ovid, and some few more use this verb in the act. voice, but other writers of the Augustan age, and those which followed them, prefer it as a deponent.

530. *Locus* for *regio*. *Hesperia* (i.e., a *western land)* is used by the ancients in regard both to Italy and Spain (Hor. Od. i. 36, 4).

531. *Potens armis*, etc. "Powerful by the bravery of its people, and rich in the fertility of its soil."

532. *Oenotri*, called from Oenotrus, a king of Arcadia, who planted a colony in S. Italy (in Bruttium).

Minores—"later generations."

533. Virgil follows the old legend, which derives *Italia* from a person called *Italus.* Forb. adopts the derivation from the Oscan word *vitlu*, *vitelu=bos*, on account of the abundance of oxen in the country. Niebuhr shows that it simply means "the country of the Itali." *Gens* is here equivalent to *terra.*

534. *Hic cursus fuit. Hic* is the reading of most MSS., and is adopted by Wagner, Forb., etc., instead of the vulgar one *huc.* The demonstrative pron. frequently performs the part of an adj. of place.

On deficient lines, generally, in the Æneid, see Forbiger in h. loc.

536. *Assurgens.* This word properly applied to the sea itself is here attributed to the constellation whose rising and setting was supposed to bring on storms. See Classical Dict. on Orion.

Cum, when used in connecting a *result*, suggests the idea of *very great rapidity* in the sequence, and also of *surprise* and *unexpectedness.* Cf. iii. 301.

539. *Hominum.* After this word Heyne places a comma, but Wagn. and Forb. a note of interrogation, by which *quod* is made the important word, and rendered equal to *quam ferum et inhumanum.*

543. *Sperate*, i.e., *metuite. Fandi et nefandi*, i.q., *fas et nefas.* Observe *atque* coupling things of a contrary kind.

545. *Pietate* is commonly made to depend on *justior*, which gives a very harsh meaning. It is better to punctuate after *alter*, connecting *pietate* with *major*, and translating, "Nor was any one more distinguished for moral virtue *(pictas erga deos et parentes)*, or for skill as a leader *(bello)*, or for personal prowess *(armis)*:" a negative is to be supplied to *justior* from what follows.

546. *Aurâ.* When Virgil speaks of the atmosphere, he almost invariably uses the plural — the singular is preferred here (Wagn. Quaest. Virg. 9) for the sake of sound merely, to prevent three successive lines from terminating in the same syllable.

547. *Umbris* is not the dat.=*occumbere morti* (ii. 62), but the *abl.* equal to *in umbris. Umbris* means *orcus*, and to the former word is applied the epithet *(crudelis)* which usually characterises the latter. Cf. Hom. Od. xx. 207, and Hor. Od. ii. 3 24, *Victima* NIL MISERANTIS *orci.*

548. *Ne*—the usual reading is *nec*, but the best recent commentators adopt *ne* as more suited to the context.

550. *Arvaque* is preferred by Heyne and others to *armaque*, since the latter is inconsistent with the peaceful and mild character of the rest of the address, and a *threat* would be here out of place; and since, in the second place, it suggests that Sicily is a more desirable place for settlement, and that therefore there is no chance of their remaining at Carthage to interfere with Dido's interests.

553. *Italiam* without the prep.—see 2,

always. Observe the jingle, *rempe* rhyming with *rem*, though applied to a very short.

564. *Ut ... vocantur*, lit. "to be called by proclamation with a singular reason," a new one to make the necessary preparations in order that we may continue our journey to Italy. Translate: "Permit us to draw up on shore our shattered fleet, to convert the forests (timber) suitable for our purpose, and to clean (wood for) oars, in order that, etc."

565. *Urbem*, i.e., *urbem futuram*. Note *fas*: the hope which we repose in Aeneas that he will found an empire in Italy according to prophecies.

566. The copy of Dido is considered with great art and beauty—the attitude assumed and the sentiments uttered equally display the skill of the poet. *Ingens* *cultus*—for the syntax of the adj. see note ii. 310, and above, 228.

568. Transl.: "Handkerchiefs and the rarest ornaments of any kind (woven) are to take such strict precautions, and to protect my feathers in their widest extent with (armed) guards."

569. *Acanthum*, for Acanthorum.

570. *Purpura*, *conchylia*. This is not a *Hendiadys*, but each word has its own peculiar force and significance—"in the qualities, and distinguished from."

572. *Contorquere* means to "blunt the edge of a thing by striking against it." Transl. "blunted."

573. A mild and genial climate was supposed to render the minds of those living under it more mild and merciful—while a cold and severe climate was thought to produce wild and savage dispositions.

574. *Hesperiam*, *Hesperiam*, i.e., *Italiam*. Observe the arsis falling successively on two earlier final syllables. This is a fault, generally speaking, but here it is made to a beauty—bringing out more forcibly, as it does, the strength of the ship. See Gro. ii. 219. Magnd. 556. Æn. iv. 347. *Ferrum* *minatur*, and 551, above, *ardent* *minatur*, on the *eyeballs* by eye, see Wagn. Qu. Virg. xxxix. 7 and line 2, above.

575. *Juno* is applied sometimes to an ancient temple of Saturn, but here to a mountain in that island, with a temple of Venus and is thence called *Frutinis*. The Mt. is now A. Quirino. Ewe.

576. *Tuta*, "I shall favour you, so as to diminish your sorrows, and I shall help you by my counsel."

577. *Pavos*, i.e., *pavos*, "a signal storm," or according to Gro. "sound (at the same time)."

578. *Urbes* *ipsa* *Dorica* *tectis*. This is what is called *Hendiadys*—a Greek construction, as with *Medusa* or *Zoupt*. In the Greek tragedy frequently begins a sentence, and is often

formally in the nom. or accusat. which is neither subject nor object to any verb, for the purpose of drawing particular attention to the idea expressed by that noun. This is sometimes called the *nominative or accusative absolute*, but it may always be referred for its construction to some word in the preceding or going before, either directly expressed, or easily taken out of a subsequent clause. Such an example as this, however, is usually called "Inverse attraction," the noun being put in the case of the relative (the word instead of the rel. adopting the case of the subst.). Thus Terence says: *Ipsa* *dabit* *quem* *dabitis* *gratis* *quid?*—"That slave you gave us, what a raw he kicked up!"—a form of expression which is by no means uncommon in Latin.

579. *Altered* and *compelled* are to be taken in close connection, as if meaning, "to be driven here." *Certus*—"truly, in reality."

577. *Jubeo*—a semicolon is commonly placed after this word, but Wagn. has judiciously substituted a comma, since the next line is so closely connected with *jubeo* *satrare*.

578. *Urbem* some would read *urbes*—but this is objectionable, and opposed to the reading of the majority of good MSS.

579. *Aeneas*—the plur. would be the more usual form in such a phrase, but see line 5[illegible]. The plur. on the contrary, is frequently used in speaking of one person only. *Arrecti*—Kritz and Sch. Cat. 4. 1. draws a distinction between *erriere* and *erigere*. The latter is applied to a person who, after being prostrated and utterly cast down, again recovers courage and strength—the former, to him who is so astonished by any circumstance, as to be stirred to energy in reference to the affair.

581. *Cum* *ab* *Oriente*, 118 sqq.

582. *Pavor*—or we say "chills off."

583. *Instet*, "stand forth in view." Wagn. "stand forth" not only of the notice of one who never [illegible] but also of the appearance of him who is seen which some obstacle is removed formerly [illegible] from view.

584. *Cum* *hoc* *refulsit* [illegible] "was distinctly seen"—it begins [illegible] *dignos* from [illegible] and beauty, the [illegible] of vigour.

585. *Cui* *dederat* *Cytherea* *munera*. See the [illegible] of the sun in and [illegible] see note, above, and 1. 314. In this description of Venus, the poet has before his mind the poetic conception of Apollo and [illegible] [illegible] in Homer, but particularly [illegible] the long and shoulders.

586. *Junonis* *gratissima* *pulchrorum*, i.e., *Junonis* *pulchrorum*. *Junonis* means that [illegible] of [illegible] which are

characteristic of the "bloom of youth." *Purpureus* is used to signify "brightness" and brilliancy, e.g., *purpurea nix*, and hence "beauty dazzling as the light."

591. *Honores*—the plur. is *very rarely* used to express *beauty*,—it is always the sing. *honos*. The necessity of the metre or the desire for variety of diction may have influenced Virgil in his preference. The whole appearance of Æneas was such as to kindle in Dido the first sparks of love—how effectual the eye is in producing such a result need not be noticed. Forb.

Afflârat—the verb signifies to "breathe upon," and hence to *inspire*, to *confer by inspiration* — a word particularly appropriate in those kinds of contact which do not fall under the notice of our outward senses. See ii. 649. Observe the peculiar *zeugma* in *afflarat* governing *caesariem*.

593. The comparison is this:—As ivory, precious stones, etc., though of no great beauty in themselves, are rendered effective as a whole by being skilfully grouped, and set in gold, so Æneas, now that peculiar grace and charms were bestowed on each part by Venus, stood forth in refulgent beauty, displaying a faultless *tout ensemble*.

Heyne considers the *circumfusa nubes* to represent the gold in the comparison.

Aut, supply *quale est decus, ubi*, etc.

Parius lapis, i. e., marble from *Paros (Paro)*, in the Ægean. Consult Text Book of Ancient Geog., and see Geo. iii. 34.

597. *Sola*—Because no other person or race had in their wanderings commiserated them.

598. *Reliquias Danaûm*, i.e., *relictas (non-occisos) a Danais*.

599. *Exhaustos*, "worn out."

600. *Socias*—see 573. "Offerest to unite."

601. *Non opis est*—a rare expression for "*non est in potestate nostra*," "It is not in our power;" we have no resources from which to recompense you.

602. Peerlkamp suspects the genuineness of this line, on the ground that Æneas did not then know of the *other* Trojan colonies. But Rau defends the verse by saying, that Æneas refers to all the Trojans carried captive into different parts by the Greeks, and to those left by himself in Crete (iii. 190), as well as to the Trojan Acestes, from whom they had just parted.

604. *Si quid Justitia est*—"If justice and a good conscience are anywhere held in esteem," are "*made anything* of" *(quid)*, as we say. The other reading *justitiae* would mean, "If there is any justice on earth," a doubt which would come ill from Æneas at the time when he had a most distinct evidence of its exercise by Dido. Forb.

606. *Tanti tulerunt*—this agrees with the opinion of the ancients, that the qualities of mind and body are handed down by parents to their children.

607. With this passage comp. Ecl. i. 60 sqq., v. 76 sqq.; Tibull. i. 4, 65, and Hor. Epod. xv. 7.

608. *Convexa montibus*, i.e., *latera et ambitus montium*, "So long as the shadows shall traverse the mountain sides." Others understand *convexa* to mean the valleys. See note on 310.

Polus pascet—not simply "so long as stars wander in the heaven;" but it refers to the Epicurean doctrine that the stars are nourished by *fiery particles* contained in the aether itself. See 90.

610. *Quae me cunque terrae*, etc. This has reference to the invitation of Dido in 572, and means, "whether it so happen that I accept of your offer [though the *doubt* is a kind of *polite* refusal], or settle in distant lands, still your kindness, *honos*, *nomen*, and *laudes*, will never be forgotten; it will not require proximity to keep them fresh in my mind." Dr Henry would interpret it thus:—"No matter whither I may be called—no matter what becomes of ME, YOUR fame will last as long as the world itself."

611. *Serestum*—this is a different person from *Sergestus* mentioned 510, as is seen by xii. 561, where we read *Mnesthea, Sergestumque vocat, fortemque Serestum*. This line, together with the phrase *alios Teucrorum* in 511, and the introduction of Gyas here, though not noticed previously, will remove all doubt as to the identity of the two heroes. Ilionēa=Ἰλιόνηα—*Greek Ionic acc.*

614. *Casus=fortuna. Ore locuta est;* such *pleonasms* are frequent in classical writers. We find them also in the New Test., e.g., Matt. v. 2, "He *opened his mouth and taught* them." So *Sequi a tergo*.

616. *Immanibus oris* — "these savage coasts," i.e., these coasts whose people are savage.

617. *Ille Æneas*—"that illustrious Æneas." See Wagn. Quest. Virg. xxi. 6, for this use of *ille*.

Dardanio Anchisae. Observe the *hiatus* between these words. The final vowel of the first is not elided, being *in arsis*. See note on 16, above, and on Ecl. ii. 53.

618. On *Simoëis*, and the proper names generally, consult Class. Dict.

619. *Teucrum*, i.e., *Teucer*, son of Telamon, and brother of the elder Ajax. On his return from Troy to Salamis, his father would not receive him, and he then settled in Cyprus, which was given to him by Belus.

620. By the assistance of Belus, king of Tyre and Sidon, who had possessions in Cyprus, Teucer is said to have defended himself against the inhabitants when they attempted to prevent him from building Salamis. See Hor. Od. i. 7, 21.

621. Josephus says that the name of the

father of Dido, i.e., Elissa, was *Mutto* or *Mutgo*; others call him *Metrenus*, *Menes*, or *Menes*.

622. Cyprus (*hodie*, Kubris) has in all time been contrasted for its fertility and wealth.

625. We have here an instance of *prolepsis*, as it is called, i.e., a predicate (*verbum*) common to several subjects *ruere*, *volare*, *venit*, but agreeing in gender and number with one only, and that the one nearest to it. Another example occurs, 344. An instance of *Metonymy* is met with at ii. 401, where see note, and of *Hypallage* at ii. 1. 49.

624. *Ruere Penatibus*—by a poetic enlargement for "the leaders of the Greeks." These most ancient inhabitants of Greece are often put for the nation. Consult Grote, Hist. of Greece, vol. i.

625. *Ipse* has particular force—"Not other only, but even Teucer himself, cowardly though he was."

626. *Ortus ab stirpe Troiana*, i.e., *Troianus*. The Trojans were called *Teucri*, from the elder Teucer, by whom Dardanus was entertained when he had passed over from Samothrace to the Troad. Teucer, son of Telamon, mentioned here, traced his origin to them, since his mother was Hesione, daughter of Laomedon, whom Telamon had received from his companion Hercules as a gift. As Teucer had been exiled by his father, he mentions only his mother's side of the house. See iii. 108. Virgil uses *stirps* as sometimes masc. and sometimes fem.—the former when speaking of trees—the latter when of mankind. See xii. 776.

627. *Non ignotus*, etc. "*Thought to be my parent, which I know to pay them*"—*Dalzel*.

628. *Tempus ut illi Troiugena*. If this is to be understood of a public thanksgiving to the gods for the safe arrival of Æneas, it is to be looked on as another of the cases in which the poet departs from the consecutio of antiquity and adopts that of his own times. In the heroic age, as we see from Homer, no sacrifice was made in the private house of one host for a guest, but, as to this banquet the newly-arrived guest was admitted. Heyne. On the subject of the ancient custom, introduced in the "Good, my Lords," "*De caerimoniis Deorum Dandis dictum*" and also the "*Adoptatione Deorum*." See also Ad. Smith.

630. *Troiis ambos*—*Troiis* is frequently used by the poets to signify the whole animal, because it is the most fleshy and therefore the most excellent part of the carcase. With this whole passage cf. Hom. Od. viii. 59 sqq.

632. *Ius*—Heyne, Brunck, Jahn, Wagner, Ladewig, and a host of others, take this word as a contracted form of *Iovis*, and interpret,—"Bulls, swine, and lambs, the gifts to celebrate the joyousness of the day." Forbiger, however, opposes this view on three principal grounds:—1st, The unusual form of the gen. of *dies* which at most is *Iovis*. Virgil has written *diei*. 2d, Considering the mode of living followed by the ancients, and the manner in which the poet usually describes such feasts as that mentioned, it cannot be imagined that after minutely specifying the various parts of this costly and varied banquet, he would pass over in silence some, the great incitor of joy, viz., wine. It is not to be believed that a poet of so fine and delicate taste as Virgil would call bulls, swine, and lambs, *laetitiae dona*. He, therefore, understands *laetitiam Iovis* (i.e., *Iovis* to mean wine), and refers to 734, *laetitiae Bacchus dator*, in confirmation. In reply to Wagner's objection that Bacchus is never designated by the word *dies* by itself he quotes Min. ix. 296, *Mutique ruebat Mimallonis dies*, where we see *mus* meaning *Bacchus* and nothing else but wine. He suggests, as a question for deliberation, whether or not the sentence may be taken thus, *taurus, sus, agnus, laetitiae* (*vinum*) *mellit ceteris*. Pontanus conjectures *laboremque Iovis*.

637. *Squamis*—*Squamis* is usually said to be equivalent to *splendidis lanis*, but a closer examination will show that it contains much more than a mere adverbial. See Forbiger, 762, above, is much stronger than *lanis*.

638. *Vates*—"*vaticinatus*." Gulyer does not appear to understand, but is the "*vate* of the national," as which see note 646, below. *Superbus*, i.e., *splendidus*.

641. *Ferens argentum*—"A large number of silver vases," very round and massive of gold, resembling the deeds of Dido's ancestors.

641. *Dapemque*—"dapes, sumptuosly," so that his messenger talent reach Aeneades lands. Dido's servant, with the present, should convey the royal sum of price and help.

645. *Palmam*, a long and simple cloak, reaching from the neck to the feet, worn by women, *purpurea*, and *aurea*—said to be derived from *σαλλω* (to shake, move quickly), on account of the movement of its lower extremity as the wearer walked. It was simply a square piece of cloth folded in a peculiar way. In the woodcut, the wearer is represented as in the act of

fastening the Palla at the shoulder with a *fibula*.

649. "A vail bordered with acanthus leaves inwrought." Or *velamen* may mean an entire *peplus*.

651. *Peteret*—last syll. lengthened by *arsis*, on which see note 308, above. Note the *zeugma* in *peteret*,—"was repairing to Troy, and contracting her unlawful nuptials."

654. *Monile baccatum*, i.e., "a necklace adorned with pearls." Pearls are often called *baccae*, from their shape.

655. *Duplicem*, i.e., of two materials,—a golden diadem studded with gems. *Gemmis* and *auro* are "abls. of the material." See above, 639, 167; ii. 765.

656. *Haec celerans*—either "about to bring these things hastily," or, "about to execute with speed these commands."

657. *Cytherēa*—see note 257. This artifice of Venus is suggested to Virgil by Apoll. Rhod. iii. 7 sqq. Venus, fearing lest Dido's kindly feeling might be altered by Juno's interference, inflames with love the queen of Carthage, and even consents (iv. 107 sqq.) to her marriage with the Trojan hero.

658. *Faciem=corporis formam*, "in person."

661. *Ambiguam*—of doubtful faith—that could not be trusted in. *Bilinguis*—double-tongued—two-faced—"treacherous." It is not to be wondered at that a people wholly devoted to mercantile pursuits should obtain this character, which gave origin to the proverb, "*Punica fides*," similar to our "custom-house oath."

662. *Sub noctem*—the events just mentioned occurred in the evening, and Juno therefore broods over them during the night.

Urit atrox Juno—"Juno is inflamed to savageness;" or, "The hostile spirit of Juno galls (or goads) her;" for *urere* is often used=*angere*, *vexare*, *pungere*.

664. *Meae vires*, etc., i.e., Thou art the person by whom I show myself strong and effective. *Solus* is one of those words that have no νοε. (This is denied by Priscian, v. 14, 77.)

665. *Typhoïa*—Typhoeus one of the sons of Tartarus and Terra, who rebelled against Jupiter, and was hurled beneath Ætna.

668. *Jactetur*—last syll. lengthened by arsis. See above, 651.

669. *Nota tibi (sunt)*, a graecism for *notum est tibi*.

672. *Cardine*—"crisis." "She (i.e., *Juno* suggested by *Junonia* preceding) will not be remiss at such a crisis."

673. *Flammâ*—*par excellence* for *amor*. *Capere antè*, for *antecapere*.

675. *Ut* is to be supplied in this line after *sed*, from the preceding *ne: sed (ut) teneatur Mecum*—"equally with myself."

680. *Sopitum*—*sopor* and *sopire* are used of deep sleep.

Cythera—τὰ Κύθηρα—it is called *alta* because the island stands high out of the sea. See 257, note.

681. *Idalium*—a mountain and grove in Cyprus. *Super* is used for *in* or *ad* when mention is made of places of elevated position. Cf. vi. 203, 515, vii. 557.

Sacratâ sede, i.e., *in templo*.

682. *Nequà*, scil. *ratione*, or *via*. *Medius occurrere*, i.e., *in medio negotio*; or like our phrase "to *run through*" a thing.

683. *Faciem*—not the face only, but the whole body. See 658, above.

684. *Notos vultus*, i.e., *proprios vultus*. The metaphor in *induere* is too common to require explanation. The repetition of the stem *puer* is a beauty rather than a blemish.

686. *Laticem Lyaeum*, for *Lyaei*. Bacchus was called *Lyaeus*—λυαῖος, from λύειν—because he dispels cares and anxieties; so LIBER.

690. *Gaudens*—delighted at taking part in the plot, and with pleasure contemplating the opportunity for indulging in his favourite occupation of inflaming mortal minds with love.

692. *Fotum*. This word is properly applied to the action of fowls in cherishing their young, but is transferred to men and deities, and implies a degree of love and affection along with the idea of nursing.

Irrigat—the *moistness* of night suggests the application of *liquidus* to *somnus*—ὑγρὸς ὕπνος—and of such terms as *irrigare*=the Homeric ἔχευεν.

Gremio—"in her lap."

697. *Aulaeis*—the tapestry of the couches. In Geo. iii. 25, it means *curtains*. *Superbus* is often applied to things highly ornamented, *magnifica*, which manifest the pride of the possessor

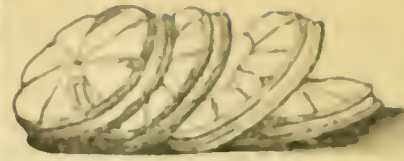
[illegible] *Conjunct*, i.e., [illegible] of [illegible] and a serene and [illegible] aspect of countenance.

Aured is to be scanned as a dissyllable, by *synizesis*. See above, 2.

Medius locatur. Took the middle seat, i.e., the place of honour, as was her proper right. Not only the Romans but the Africans also followed this practice. See Sall. Jug. 11, 3. *Ac mensas et tricliniis, quod apud Africam honori habitur, Juvertus fecit.* On the *Triclinium*, represented in the accompanying cut, and on banquets

generally, see Rambaly's Rom. Antiq. — and Becker's "Gallus." But we must not imagine that Dido was seated with Æneas and Ascanius close at her right and left on the couch, as in the full wing illustration, for that would have been indecorous and indelicate. We cannot refer this fact too strongly either to Greek or Roman customs, since the character of Dido, a matron and a queen, was one well known to such entertainments.

701. *Mandabantur*, [illegible] dependent on *dent*. The towels (*mantilia*) were for wiping the hands, not for rubbing the tables. Pliny, [illegible] "with equally cut pins," the pile was well and not pumiced so as to be of equal length. *Gossypium*, i.e., *gossypio*. The following not uncommon Latin account leaves —



702. *Exonerant* — "bring forth and [illegible] but to every guest."

703. Instead of *lances*, the [illegible] reading, *Wagner*, *Forb.*, etc., prefer *dentes* as being more [illegible] and therefore more likely to have undergone alteration than the more usual *lances* or *cistæ*. MSS. give both forms. *Lances* [illegible] "provisions arranged in a long line." *Cistæ* is to be construed with *sumunt*. *Sumunt* is not for the perused, but, together with *poscunt*, forms the subject of *est*. See Ainsw. v. 658. On the particularities of *poscunt*, consult the Dict. *Poscus* says Cic. N.D. *est* [illegible] reason for Æneas, it is one of absolutely [illegible] a stock which will last for a long time. Hence Klausen in his work on the *Æneas* derives their name from *Poscus*, "and it is [illegible] *famosis* [illegible]."

704. *Pateras, odore pomorum, flammas adhibent*, i.e., to drink, in *pocula*, or *libo*. — To make the hearths blaze with fires; or "to light up the altars to the Penates with fire." This phrase is similar to [illegible]. The object was to offer sacrifice, as well as to cook viands, and not as Schrader thinks, for propitiating sacrificial only. Forb.

705. *Conjunct et poscunt* — thus the best MSS. read, and not *conjunxit* and *poscunt*. Sent. [illegible] followed by the [illegible], but here that mood would be unintelligible, as the actual composition of the servants is not stated, but only their duty, what they were required to do.

706. *Fit laetitia*, i.e., [illegible].

708. *Jam*, "[illegible]." "Jam quid," "[illegible]," adverbial "[illegible]."

711. *Potum*, sol. Arg.

713. *Fertur Saturnia* (the goddess), "destined to be her house."

714. *Impletat animum*, "satiated his father's love," i.e., responded to his father's embrace, and received all his endearing tokens of affection, till Jupiter was satisfied and recalled him. *Pitisc.* [illegible].

717. *Jam* is opposed to *Mnemon*, 715. Cupid passes to every kisses from Venus to Dido.

718. *Crescit Amor.* As Ascanius must have now reached an age too old to be fondled in the lap, Heyne thinks these words to refer to the attitude which would be taken by two lovers sitting at table next

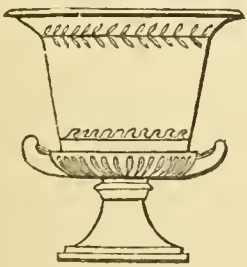
to each other. Wagn. and Forb. urge, in opposition to this view, that the phrase *insideat* proves that *gremio fovet* must be taken literally. The poet, disregarding the age of Ascanius, sacrifices truth to poetic imagination. Cf. 692 and 698, above, and Iv. 84, as also Hom. Il. xxi. 506.

719. *Insideat*—This form is preferred to *insidat* by Wagn. and Forb. as more consistent with the meaning of the passage. *Insidĕre* means to *take a seat*, or to *begin to sit down*, whereas *insidēre* means to *have taken one* and *to be occupying it*—*Insideat*, therefore, agrees better with *gremio fovet*.

720. *Acidaliae*—*Venus* was called *Acidalia*, from *Acidalius*, a fountain near Orchomenus, in Boeotia, where she used to bathe in company with the Graces. *Abolere Sychaeum*—to obliterate all recollection of Sychaeus, her former husband, and thus to anticipate *(praevertere)* the chance of a re-kindling of her affection for him, which might interfere with that for Æneas.

723. *Quies prima*, i.e., as soon as they had finished the *banquet proper*. *Mensae*, not the banqueting board with its supports, but the smaller tables on which the dishes were brought in and presented to the guests. These small tables were changed with each successive course, so that *mensae* came to be applied to *single dishes*.

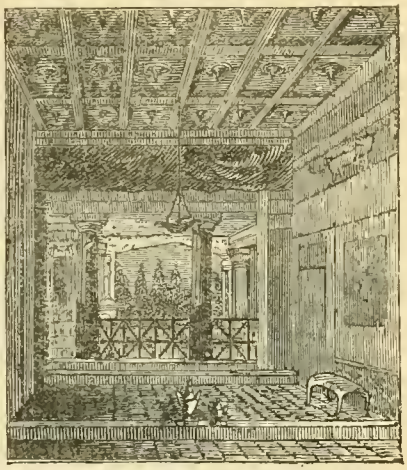
724. With this line cf. Hom. Il. i. 469, 470. *Vina coronare* has been interpreted in



two ways:—1st, To fill brimming cups, to "*heap* the glasses." This is the Homeric sense of the corresponding term ἐπεστέψαντο. 2d, To encircle the cups with garlands of flowers, which was the Roman custom. A specimen of the *Crater* is given above.

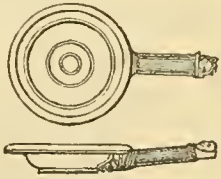
725. The influence of Bacchus is not long in being felt. *Volutant*, a word which well conveys the idea of sound traversing a spacious hall.

726. *Laquearibus*—this word is applied to the hollows between the beams of a ceiling = *Lacunar*. These interstices were usually adorned with carving and painting, as seen below. On the scansion of *Aureis*, see above, 2 and 698.



727. *Funalia*, "torches:" the fibres of the papyrus, or other plants, twisted in rope fashion, and smeared with wax or pitch, as seen in the woodcut.

729. *Pateram gravem gemmis et auro*, i.e. a massive golden *patera* adorned with gems – its shape is seen in the woodcut. This is another instance of *Hendiadys*, on which see note 2, above.



731. A prayer is offered to Jupiter, God of Hospitality, ξένιος. *Dare jura* means "to *have established* the rights of guests and hosts." On this use of the *pres.*, see Ecl. viii. 45.

732. *Diem*, i.e., the day of which the night now being spent forms the continuation. *Velis*—("be, if you will")—a word usually employed in reference to the de-

[illegible] of the deities. *Ib.*, [illegible] *bus.*

734. *Lumina* [illegible]. See [illegible].

736. *Lumina* [illegible], i. e., [illegible] *dicuntur* [illegible] *lucidus* [illegible]. *Lumen* is frequently used absolutely for wine.

737. *Lymphis*, sol. [illegible], not [illegible], which would make [illegible], for one could not drink of the wine after it had been *poured out.*

Sumpsere—merely to [illegible] it was her lips, as because a woman, particularly according to the ideas of the moderns. As a queen and as the *priestess* of the feast she set the example, but, as a woman, she abstained.

738. *Interpiebant* does not imply reproach or reproof, or blame, but merely [illegible], "[illegible]." *Interpiebat* is a Phædrian word: it occurs again, ix. 672, 710, and xi. 186.

739. *Phœbo se jactant omen*, "[illegible] herself with the full golden cup." So our phrase, "Mistress [illegible]." Cf. Hor. Serm. i. 6, 16. *Mollis pedibus* supple.

740. *Crinitus*—Bards, who were necessary adjuncts to feasts, wore long hair, in imitation of Apollo. It was considered unmanly by the civilized Romans.

741. *Quem*—the vulgar reading is *quas*, which Heyne prefers. Forb., Jahn, and Wakefield, approve *quem*, on the grounds:—1st, That the subject of the song is specified with ample distinction in the following lines. 2d, That *personare* is more often used *absolutely* without an object, e. g. Tac. Annal. xvi. 4, and that the verb, by its very want of an object, excites in our minds a greater interest and curiosity to hear the rest.

Personat, etc. "Accompanies the *cithern* with a loud voice." *Cithara*, Lemm. the word *guitar.*

742. *Tum Cassandra.* He makes out *Ilium* as to be carefully distinguished from Troia.

Divinam Incens., i. e., *furor vaticinus.* *Tum Iulus*, Hor. Sat. i. 8, 21, for she changes position more visibly and more frequently than any of the other prophets. *Mnemosyne*, i. e., the compass of the sun and their course; or his *Herculean* labours in overcoming the twelve signs of the zodiac.

744. *Arcturus* (Ἄρκτου οὐρά).—A very bright star of the first magnitude, in Bootes, or *Arctophylax*, whose rising (5th Sept. and 11th Feb.) and setting (12th May and 12th Oct.) were accompanied by violent storms.

Hyades, called *pluvias* from ὕειν—"to rain," were seven stars in the head of *Taurus*, whose rising, from 7th till 12th May, was attended with daily rains. The Roman poets called them *Suculæ* deriving the name from *sus*, which etymology, though condemned by many learned men, is nevertheless defended by Niebuhr, see Hist. Gr. vol. ii. p. 43, and Schömann, see Hes. p. 7. Lady.

Geminos Triones, i. e., the *Great Bear* and the *Little Bear.* The Great Bear was also called the Bootes ἄρκτος, Charles' Wain, the ancient Italians more being *Septem Triones* or *septentrio*, *Major*—the seven ploughing oxen. The Little Bear was likewise called Septentrio Minor, and thus Virgil says "*geminos Triones.*" See Smith's Dict. of Biog. and Myth., article *Arctos.*

745. *Tempus* marks the summer nights, which are not long in passing, but long in coming on. He speaks of the variations in the length of the days at different seasons of the year.

747. *Pinus* is the reading of the best MSS., instead of the more common *pinum* or *pinum.* The phrase is conducted by a classic one. *Lucubrant* bands for *bants* [illegible], to ix. 811.

750. Tiresias is in this case a beautiful instance of *oxymoron*, that is the same word *lucrando* and *cumulando* a fine. See xii. 29.

751. *Antenor*, sol. *Mæonius*, son of *Telemon* and *Dione.* He slew Ant[illegible], son of Nauber, and was in turn slain by Antenor. He [illegible] was said to wear for his [illegible], in [illegible], skins of [illegible] cow. See above 4[illegible] and consult Class. Dict.

752. *Iliadum* [illegible], viz., those Acrisian which Diomede took from Ilium. Diomede, it is true, take Ionian from Ilium also, according to Homer, but there is no reason for supposing that it is to them Ilia refers; indeed, we must give her credit for more politeness and prudence than to suppose such a reference. It is much more likely that the laughter the paramours at the night attack on Ilium, which the picture described, 472, showed her to be acquainted with only in a general way. Diomede, however, and his father Tydeus, are both represented as skilled hunters and trainers of steeds.

753. *A grand exploits*—from the first beginning, viz., from the protracted sight of the Greeks and the building of the horse.

[THE CAPTURE OF TROY.—*Vatican Manuscript.*]

BOOK SECOND.

ARGUMENT.

ÆNEAS, in compliance with Dido's request, details the particulars of the capture of Troy, so far as he had witnessed them. After expressing reluctance to fight his disagreeable battles over again, the hero goes on to tell of the despondency of the Greeks in the tenth year of the war, together with their stratagem of the horse. Lurking in Tenĕdos, they send a cunning fellow, Sinon, to prepare the way for the reception of the wooden horse, which they pretended to be a return for the stolen Palladium. The Trojans are credulous, and believe the whole, but Lāŏcoon sees through the deceit, and exposes it. His warnings, however, are vain; and he is himself slain by two serpents sent against him by Minerva (1-249). The Greeks return from Tenĕdos—the horse is opened, and the city is taken (250-267). Æneas is warned by Hector s shade to consult for his safety, but he is too valiant to follow the suggestion before he has tried what might can do. He makes an attempt, and is for a while successful, till having assumed the armour of some Greeks whom they had slain, his associates are mistaken by the Trojans, and many of them killed by their own friends (268-437). Then follows the sack of Priam's palace. and the murder of the king himself (438-558). Æneas at last abandons all hope of saving the city, and therefore sees after his family, with which, consisting of father, wife, and son, he endeavours to escape from the ruins (559-729). Creüsa (his wife) loses herself in the crowd; and on his return to the city to seek for her, her shade meets him, and tells him something of futurity (730-794). He retreats from Troy a second time, and finds many men and women ready to accompany him to exile (795-804)

THIS book is perhaps the most interesting of the twelve composing the Æneid. The poet himself entertained a high opinion of its merits, as is evidenced by the fact that it was one of those which he read before the Emperor as a specimen of the poem. *See* Heyne, Excursus to Book II.

1. Observe the difference of tense of *con-*

tacuere and *manebat*, the former denoting a temporary and partially suspended action (Greek Aorist), the latter a continued one. "In a moment all were hushed in silence, and with eager interest fixed their eyes upon him," or "composed their countenances." *Jussis*, certainly swallow the nostrils. The phrase is not *ἀπὸ κοινοῦ*, but expresses that they were simply interested in the subject, and did not attend through mere politeness. Cf. Æn. vii. 250, viii. 520.

2. *Torus*, properly means a swelling protuberance, as that of an overcharged vein. Hence, from the swelling and heating produced by the stitches, it signifies *a quilted coverlet*, or mattress. It is here called *ostro*, as the more splendid of them were raised high by frame-work, extra stuffing, and, moreover, by pillows. *Inpendens*, "unutterable," "unspeakable," or "that ought not to be told," Lat., *horrible*.

3. After *quos* (*me, recordari dolorem*), supply *narrando*, upon which *cruciat* depends through *ut*. Relative propositions, which in strictness are to be referred to some verb of *telling* or *feeling*, not expressed, are not infrequently made to depend in this way on verbs signifying an effect of the mind, especially the verb *memoro*. On *narrare ut* see Ecl. vi. 31, 65.

Ladewig thus explains the syntax: *dolorem* governed by *recordari*, has the following clause, from *Troianas* to *Danai*, attached to it in *apposition*, and *quæ* coupled to it as a *coordinate* member.

4. *Lacrimabile*, "deplorable," "ill-fated." Adv. In *bus* are usually passive, but frequently active also, as in Geo. i. 93, *penetrabilis frigus*.

5. *Et Troiae ... quæque ... fer*—examples of a similar transition from noun to verb, or verb to noun, in two coordinate clauses, see Ecl. v. 47, Æn. i. 542. Translate freely, "Those events which, most pitiable as they were, I myself witnessed, and those calamities, which in great part fell upon myself." Cf. Forbiger in loc.

6. *Fusis*—*ictus*—relating—the participle is here put in a somewhat rare use for the pres. part. act., and indicates *not* the *cause*, but a *contemporaneous event*. See Madvig Lat. Gr. § 416, and obs. 1; and cf. Livy xxi. 17. *Nam dextrae connexus, populatio sagittae ad ultimos adpulsae terrorem permoverunt*. Id. xxi. 21.

7. *Myrmidones* and *Dolopes*—troops of Achilles and Neoptolemus. See Hom. Il. ii. 681 sqq.

Ibat (*fuit*) *differ ... et dicto*, as in Geo. iv. 176, or *exhortatus*, *hortatus*, and, as elsewhere, *versus*, *ibant*, *mittebat*, etc. On the form *Dolopes* see Æn. ix. 549, note, and Madvig Lat. Gr. § 42, at end.

8. *Scaetis*, § 67. On the troops of Ulysses, see Hom. Il. ii. 631 sqq.

9. *Conspicit*, *sed ... a Iunone*. For the difference of *Iunonem* with *dona* (acts performed) and with *dei* (*to reverence*), see Dict. and Madvig Lat. Gr. § 244, obs. 2. Cf. Geo. i. 167.

"*Humentes*" *dewy*—a frequent epithet of night. In warm countries dews fall heavy, as the moisture, largely evaporated during the day, is condensed in greater quantity by night.

9. *Irremeant*, etc. Nox is personified and represented as driving through the heavens in a chariot. At the time here spoken of she is supposed to have passed the zenith, and to be *descending* "heaven's slope" at the approach of morning. "And the sinking stars invite to sleep." i. e., not actually, but like Nox, are thus downward course.

10. *Arma ... considerant*, *consistere*, Greek construction for *considerantes*, *sedere*, text here, or rather *consistere* is the mind of the subject, with *arma* in apposition. Cf. Æn. v. 695 and i. 741; see note 426, below, and Krüger ad Sall. Cat. xxx. 4.

11. *Supremus labor*—"the final struggle," i. e., destruction. Cf. the use of *Κῆρες* in Greek.

12. *Huvet—relinquit*. The common use of the perf. *relinquit* (as a *momentary* action) well expresses the *instantaneous* relief of the mind of Æneas from the task imposed, while the pres. *huvet* is equally appropriate as applied to a *continued feeling*. For similar examples, see Æn. x. 746, 884. Some consider *relinquit* as used in a *historical* sense, "*omnes relinquit*."

13. *Incipiam ... fatebor*—"I shall undertake, *attempt*, the matter."

Priam Iliaca, etc., *manus*, *iuvenes*, *et tuus ipse*, *Troiae*. Cf. Hor. Sat. i. 1. 2. *Impotens*, "*baffled*," it being said that Troy should not be taken till after a ten years' siege. Cf. Hom. Il. ii. 328.

14. *Labentibus*, not *elapsis*, but including those just about with that are running its course, the work being still unaccomplished.

15. *Interest*—*poenas*, see x. 756. "And form for ships of fir-planks." "Ships to be pronounced and accented as 3 syllables (in this instance see Æn. i. 5; vi. 4)." Bentley ad Hor. Od. i. 6. 1, etc. etc.

17. *Fatisque*—"vowed to propitiate a safe return."

18. *Hic*—*concludunt*. Cf. Geo. iv. 78. An instance of *constructio praegnans*. *Hic* is explained by some phrase which follows. After *concludunt* we should expect simply a word of *rest*, but we have here a word implying motion towards and inward, and thus there is suggested not only *the point*

arrived at, but also *the motion necessary to bring the object to that point.* Similar is the vulgar Scottish use of *into*, as in the phrase, "You will find it *into* the cupboard." From thus containing the two ideas of *motion toward* and *rest in*, the form of syntax has received the name "*Constructio praegnans.*" It is of very common occurrence in Greek writers. *Delecta virum corpora=delectos viros*, so *odora vis canum.*

19. *Penitus*, "thoroughly"—to be joined with *complent (pack, cram) — complent* stronger than *implent.*

20. *Armato militi*, "with armed soldiers"—sing. for plur.—see below, 495, and Æn. i. 564. An instance of similar hardihood and patriotic devotion has been supplied in more recent times in the kingdom of Holland, in 1590, when on one occasion some forty Dutchmen, secreting themselves in a vessel laden with turf, passed the search of custom-house officers, and having landed unchallenged, retook the town of Breda from the Spaniards. The story of the Wooden Horse is derived by Virgil from the Odyssey and the Cyclic poets, but it has been raised by him into paramount importance, though but an idle fiction.

21. *Tenedos* (or *Leucophrys*, called by the Turks, *Bogdscha Adassi*)—in sight of the Trojan coast (40 stadia distant), most celebrated (on account of temple of Apollo Smintheus, or by means of the songs of post-homeric bards), and rich so long as Priam's power stood. *Dives opum*, either from the temple, or commerce; on the construction, see Madvig, § 290, e.

23. Trans.—"Now there is but a bay and a haven supplying an anchorage for ships, and that a very insecure one."

Malé is often used like *non satis*, *parum*, *minus*, and is therefore almost=*non*, but not so strong. It implies a fault, either *too great* or *too little*. See below, 735, and Æn. iv. 8. *Carinis* synecdoche for *navibus.* See below, 25, *Mycenas.*

24. *Huc condunt*, see above, *Huc includunt*, 18.

25. "We thought that they (*eos*, omitted,) had departed, and had set sail for Mycenae (i.e., Greece, a part for the whole), taking advantage of the *favourable breeze.*" Thus Heyne and Thiel.

27. *Dori*CA CA*stra.* Virgil derives this term from posthomeric writers. Homer calls the Greeks *Achaei*, *Argivi* and *Danai*, but never Dorians. The Dorian migration is said to have taken place 80 years *after* the Trojan war. For similar examples of *cacophony*, see Æn. viii. 286, *tempo*RA RA*mis*; v. 222, *curre*RE RE*mis*, etc. etc.

29. *Tendebat*, used to pitch his tent (*hut* rather).

31. *Minervae*—according to some (Heyne, Thiel, etc.) the dat. on *donum*, "the gift to *Minerva*," (see 36, 44, 49), according to others (Wagner, small ed., and Forbiger,) the gen.; cf. below, 183, and above, 15 For other intransitive verbs, followed by an accus., cf. below, 542. Ecl. ii. 1

Thymoetes — consult Class. Diet. His wife and child had, according to the legend, been slain by Priam, hence he deemed he had a sufficient ground to act treacherously (*dolo*, 34). Observe *mirantur*, plur. after *Stupet*, sing., the subject of both being *pars.* This is an instance of the construction. *Synesis*, on which see Æn. i. 70, note, and iii. 676.

35-38. "But Capys, and those who entertained more prudent sentiments, urge them either to throw headlong into the sea the treacherous device and suspected gifts of the Greeks, or (if it please them better) to destroy them by the application of fire, or (adopting a different course) to probe," etc. For *ve* instead of *que* after *subjectis*, there is no manuscript authority, at all events the change is unnecessary, the latter being often used as a disjunctive.

36. On *Pelago*, see i. 181. Dative for accus.

39. *Incertum*—not a mere *epitheton ornans* ="*fickle*," but *uncertain, doubtful, not knowing* what to do in THE PRESENT INSTANCE. The crowd are divided in their opinions, and are doubtful how to act, some being zealous (such is the force of *studia*) for one course, and some for another.

40. *Primus ante omnes*, foremost before all others, i.e., of the crowd descending from the citadel.

41. *Summâ arce*—"From the highest part of the citadel." See Schmitz Lat. Gr. § 361.

42. *Et procul*, the verb of *declaring* is omitted frequently in excited narration, "and when at a distance *cries aloud.*"

46 sqq. The horse is here exposed as a mere *ruse de guerre*, to beguile the Trojans, the real object of it being to provide a machine similar to the *towers* used in sieges by the Romans—on which see Ramsay's Antiq. under Turris, p. 400.

Aut separates ideas essentially different—*vel* (mutilated imperative of *voto*), those between which the difference is unimportant, or one of name only. See Madvig L. G. § 436.

47. *Desuper urbi.* "To come into the city from a higher position," i.e., from the citadel to command the city. Cf. i. 165, 420; iv. 122, etc.

48. *Aliquis=alius quis*—"some other;" "some deceit or other is concealed."

49. This line has become a "household word," and a standard quotation against all and sundry, who, in the slightest degree, expose themselves to the suspicion of

hypocrisy and duplicity. Observe the contrast, *ut ... ut*.

58. *Vulnera verberat*—a more poetic exaggeration—"with great force."

61. *In latus ingens adstitit*—Conington and Wagner consider this as a hendiadys—*in ventris latus*—but Thiel, more properly, regards the repetition of the preposition as fatal to such an explanation and therefore takes the phrases separately—the spear not only penetrated the wooden framework, but it also entered to some distance within the cavity, so as to wound one of the Greeks—which idea is contained by the expression *gravatus dolore*. Certain conjectures have been made by reason of the facts of the tender. Transl. "*The curved belly groaned*."

62. *Hic*, and *hinc*. For shorter uses of *hic*, see Kritz ad Sall. Cat., 40, 2. In this and the following lines, commentators find an instance of *synchysis*.

63. Warner understands *cavis* as an *adverbial abl.* joined to *cavatibi*, and would transl. "gave forth a hollow kind of sound." Gossrau agrees, and would transl. "so hollow as to show that they were hollow." But Forbiger prefers to join *cava cavernæ*—quoting similar expressions of poetic recitations from Lucretius and Plautus, e.g., *vocibus sonis — auribus aures — pulchra pulchritudo*.

64. *Si fata deûm*—"and if the fates of the gods had so ordained that the fraud should be detected—if our minds had not been infatuated, *he* (Æneas), or 'If' the circumstances of the great, etc.) would have ordered us to violate with the sword the holding places of the Greeks," etc.

Impulerat is here much stronger than *expunxerat* would have been. Some regard here as an instance of *zeugma*, applicable both to *fata* and *mens*.

66. *Stirpes*—Sense (Wagner comparing *Æn.* vii. 484, where there is a similar change from *mens* to *stirpes*) rather to refer to the *hereditary* stock with reference, but without MS. authority, the Dutch gloss omits *domum* as a redundant.

67. *Intemerato*, etc. For the construction, see Ladd. 1, 276, and Madvig L. G. § 237, (2) also Sonnenb. L. G. § 249, L. (2) L. G. L. *Id. deponere*, *Ovid*.

68. *Hoc quoque affuerit*, "effect this very thing," viz., to be brought before the king and government.

69. *Pennis nonnullis*, etc., "with considerable embellishment."

70. *Sub*, suppose the circumstances to be, are often preceded by pronouns or conjunctions equivalent to *si*, *nisi*. Propertius, *Sub* to put the thing in practice, we do some part, etc." On the syntax of *nonnullus*, see Dict. and Madvig L. G. § 343.

64. *Circumfusi ruit*. "During sentinel—choosing the change to plot in secret—So above, 71, 72.

65. *Ut non crudum*, Lat. *ex ambiguo*—"Lest not [illegible] in [illegible] and without [illegible]," or "lest the [illegible] of [illegible], [illegible] the [illegible] of all."

67. *In medio comporta*—In a central point of view, Lat. *exposita* to the gaze of all, "[illegible] to the gaze of all, with an upturned ear, [illegible]."

68. The equestrian [illegible] is admirably suited to the position and feelings in which the captive Sinon is represented.

71. *Super* is here an adv.—moreover. Cf. Geo. III. 262.

72. "By which [illegible] our walls were thrown down and every [illegible] of violence was closed."

74. Ovidian [illegible] of [illegible] or [illegible] of [illegible] from which [illegible] is [illegible].

77. *Et memorat*, etc.—"We may [illegible] to state on what ground he [illegible] [illegible] by describing himself as a captive."

78. This line is wanting in many MSS.

77. *Pavet*, [illegible]—Warner compares Livy xxx. 17. *Quidquid ubique pavet* * * *in* [illegible] and Aen. Cyr. vii. 2, 12, [illegible] [illegible] [illegible], [illegible] to [illegible] in the sense, "all participles of [illegible] kind [illegible]." But Servius, Thiel, Weidner, Forbiger, etc., understand the phrase to mean, "Whatever shall result to me," from the prior statement. Their opinion is based principally on the form *pavet*, in the subjunctive mood. Scholars have [illegible] [illegible] of this interpretation to the problem [illegible] [illegible] [illegible] and [illegible].

79. *Ille*, [illegible] *Pyrrhus*. *Pyrrhus*, Cf. Hor. Od. iv. 3, 12, [illegible] Pyrrhus.

80. *Impendit* must be translated immediately from [illegible], and along with the [illegible] [illegible]. "Though Lucrece has made [illegible] of her Sed [illegible] 42) remarkable, she and [illegible] to [illegible] [illegible] [illegible] and [illegible]."

81. *Fundit*, [illegible] (1) and [illegible] as [illegible], [illegible] [illegible] [illegible] (2) [illegible] as [illegible] [illegible] [illegible]

reached your ears any mention of Palamedes, descendant of Belus, and his renown, made glorious by fame, whom, under a false accusation of treason, the Greeks put to death, guiltless THOUGH he was of the *infamous* crime which was laid to his charge, because he dissuaded them from war; but whom they lament now that he is dead: to be a companion to *him*, related as I was to him by blood, my father, a poor man, sent me to the war at its very commencement." Or, "In my early years:" But *dulces natos* (138) opposes such an interpretation. *Ladewig*, however, prefers the latter meaning, from the circumstances that (1,) Sinon is called *juvenis;* (2,) the words *pueritia* and *adolescentia* had a wide extension; and (3,) *dulces natos* does not *necessarily* imply great age.

82. *Belīdes*—patronymics from nouns in *us* of the 2d decl. have the penult short, thus *Priamīdes* from *Priamus*—those from nouns in *eu* of the 3d decl., or from *cles* have the penult long, as *Promethīdes* from *Prometheus.* In the word before us we have one of the few exceptions to the rule. See Priscian, ii. 7, 37. For the story of Palamedes, see Class. Dict.

85. *Demissêre noct*—formed on the model of such phrases as *demittere Orco, umbris, leto, stygiae nocti*, etc. Cf. Hom. ψυχὰς Ἄϊδι προΐαψεν.

88. "So long as he (Palamedes) retained his royal dignity undiminished, and possessed influence in the assemblies of the (Grecian) princes, so long I too enjoyed," etc. This use of *stabat* in the sense of "continuing prosperous" is frequent. See Æn. i. 268; Geo. iv. 209.

89. In *Nomenque decusque* some consider a *hendiadys* to be employed=*nominis decus*, but this is unsatisfactory; *nomen* seems to imply *renown, reputation*, and *decus*, dignity, *consideration, influence.*

90. *Pellacis — artful, wheedling* Some copies read *fallacis.* On the gen. *Ulixi* see note i. 30.

91. *Haud ignota*, i.e., *bene nota*, by the figure *Litotes.*

92. "Distressed in mind I dragged on my life in retirement and sorrow, and in solitude *(mecum) brooded over* (bemoaned) the unmerited disaster of my *guiltless* friend."

95. *Argos* used for all Greece, see 25, 55, 78. *Eubœa* was his native place. Heyne prefers *agros*, as a private soldier is spoken of—but in the whole phrase *remeassem victor* ad A., though from the mouth of a common soldier there is nothing strange.

97. *Hinc=ex hac re. Labes*—"*plague spot.*" A spot on the surface indicative of disease. Cf. Hom. Il. xi. 603, κακοῦ δ' ἄρα οἱ πέλεν ἀρχή.

98. *Terrere, spargere*, and *quaerere* are *so-called* "historic infinitives."

99. *Conscius quaerere arma.* On the meaning of these words there is great diversity of opinion. In the first place, *arma* is interpreted, (1) "*counsels* which Ulysses devised to ward off the danger that threatened him from Sinon;" or (2) *treachery* and *stratagems* which he was preparing to put in force against Sinon (as *machinæ*, μηχαναί, τεύχεα, are sometimes used). Secondly, *conscius* is understood to mean either, (1) conscious of the danger that threatened himself; or (2) *being an accomplice*, i.e., having assumed to himself accomplices, e.g. Calchas—see below, 267—[thus Heyne and Wagner]; or (3) conscious of the act of injustice he had perpetrated against Palamedes. Forbiger would translate as follows: "And conscious of (or—*conscius* being often used absolutely in a bad sense—*conscience-smitten by*) his act of injustice (to Palamedes) sought the help *(arma=operam)* of others."

100. *Enim* (cf. the use of γάρ in Greek) seems to refer to a suppressed clause which may thus be supplied: That I am right in asserting that Ulysses used all means for my destruction is evident—"*for* he did not rest till," etc. For the sudden break off (aposiopesis) at *ministro*, cf. Æn. i. 135, *quos ego—sed*, etc.

101. *Sed autem*—the combination of these particles, though frequent among comic writers, is found nowhere else in Virgil. Wagner and others consider it equal to *tandem.* But it seems rather to be used for the purpose of contrasting his own feelings on these painful subjects with the indifference which might naturally be expected to exist among the Trojans concerning them, which, indeed, the rest of the line implies.

Nequidquam and *frustra* differ in this, that *frustra* refers to the *subject* and the *disappointment* of his *expectation—nequidquam* to the "*nullity*" in which a thing ends. See Döderl. Lat. Syn. Note the difference between *quid revolvo* and *quid revolvam*, and see Madvig, § 353.

Ingrata — objectively, "*for which you will not thank me.*"

102. *Quidve moror*—there is in common editions a note of interrogation after these words; but Wagner and Forbiger place a comma merely, and indicate the question after *sat est; jamdudum s. p.* forming a separate clause, connected in sense with what follows. On *uno ordine habetis*, cf. 64.

105. *Id*—(1) *tho*, viz., that I am one of the Greeks—the Hector. (2) (If to hear) it is *enough* (which I have just related), let sufficient to enable you to form a judgment of, (3) the hatred of the Greeks—see Wagner, *et al.*—(to be referred to what has gone before), i.e., if you reckon all the Greeks in a feeling of equality, for they friends to Ulysses, or his enemies, it is enough for you to have (and so much as I have already stated. Jahn. On *pro hodiernum*, see Zumpt, Lat. Gr. § 287.

108. *Ut* and *ubi*, *ut*, in the conjunctive, see Madvig § 362. On *Atridæ* exclusive, note on 82; and on the meaning, cf. Horn. Il. i. 2-5, Ἀτρεΐδαι τε Διός τε ἄνακτες ἀνδρῶν, etc.

Memorant—Cf. similar use of πρέσβεις (πρεσβευταὶ ἥκουσι, etc.), in Xen. Mem. Soc. ii. 5, 8.

107. *Prosequitur*—he *proceeds*—used here absolutely.

109. *Discedere*—"*to separate*" to their homes.

111. *Interclusit*. When speaking of things, *intercludere* is almost equal to *impedire*, (*interludere aliquid fugam*) and is therefore applied to persons, governing sometimes the simple abl., or being sometimes followed by *ab* or *per*. It is used absolutely here, *consilium* *ceat*, or some such phrase, being understood.

Terrent euntes—Heyne, referring to a well known participial construction in Greek, would interpret—"when wishing to depart, prevented them from setting sail." But Forbiger prefers to consider *euntes* here as equal to *eunti*, in which this is, perhaps, the only verb-form of which the pres. part. is in Virgil put for the fut. *Euntes*, in 114, is equal to a fut., but it loses its proper force as a pres., since it *continues*—(Wendel Harrysius) and *to* *repeatedly* and *intent* back, etc.

111. On Harrysius, see Class. Dict. On *ventosus*, see above note 111. Some books read *ventosus* sapho.

115. Ulysses, see Ilias—see Class. Dict. In *sequentur* *sequentur* there is a hendiadys (to *fall* *fear*) the [illegible] is equal to "the hatred of a man slighted" see 1. 2. note. According to the common version of the story, the wooden was not made alone, but carried off by Ulysses, and a third concerned in her prize.

118. *Dum verbibus* (*verbis*), — *sonantes*, means probably to sacrifice victim by [illegible] so that the people [illegible] to the worship by some visible tokens that they are appeased. Probably it alludes to propitiate the gods by sacrifice, or to the passage and [illegible], it is used in a general way of more sacrificing. As to [illegible] this, it is sometimes just absolutely, without an object—sometimes the object is expressed by the [illegible] or in the abl., as here, or with [illegible] [illegible] years [illegible]—Ovid. Fast. iv. [illegible]

121. Before we [illegible] *[illegible]*, of those [illegible] they were in [illegible] or whom, etc. The object of *[illegible]* is [illegible] supplied from the preceding sentence 118. Many consider *fata* as the [illegible] governed by *[illegible]*, the subject of the verb being [illegible] suggested by *[illegible]*. But this seems too [illegible], a supplement seems to be represented in both clauses. See Gossrau's edition, quoted by Forbiger, p. 164.

122. *Hic*, "upon this." *Prorumpit*, "burst forth."

123. *Quæ sint ea incendia*—"what these lamentations mean"—what is the wish of Apollo, i.e., who is the person indicated.

124. *Flagrant*—"*burning with vehemence*"—in patient [illegible]. See Dict. Lat. Syn. under *Furens*.

Cecinerat, i.e., *prædixerat*—the prophets used verse, [illegible], to prophesy or [illegible]. "Foretold to me the [illegible] villany of the plotter."

125. *Tuæ*, i.e., *suæ*—"In their own calamities," or, saw what was to happen, though they lived in vain against it."

126. *Tantum*, "[illegible]" (Hoppe)—"Is it the [illegible]," (Henry and others).

127. *Ut*—we often find [illegible] [illegible] and like wise [illegible] for [illegible] [illegible] [illegible].

128. *Conscendere* [illegible] *et* [illegible] [illegible]. It means here "[illegible] up with Ulysses."

130. "And what [illegible] fatal for [illegible] that he [illegible] to be [illegible]." The [illegible] character of Cassandra is [illegible]. Heyne thinks, by Hom. Il. i. 64.

133. *Sollemnes*, i.e., "[illegible] [illegible], and mixed with [illegible]. On [illegible] and [illegible] see Henry's Aeneid. Vol. [illegible] p. 420. See [illegible] that the [illegible] [illegible] [illegible] [illegible] [illegible] from the Greek [illegible]. This [illegible], therefore, [illegible] of the many [illegible] in which Virgil [illegible] to other [illegible] the [illegible] of his own. But see [illegible]. The [illegible] of [illegible] with the [illegible] was called [illegible]. The [illegible] was properly the [illegible] who was employed in [illegible] the [illegible], but it is [illegible] put for the [illegible] [illegible] as [illegible] in the [illegible] [illegible], [illegible] [illegible].

134. The part of the hypocrite is well carried out here. Sinon, though candidly avowing his escape, yet professes contrition for his apparent deficiency in religious zeal and devotion. *Vincula*, not the fillets, but the bonds with which he was *bound* and brought *towards* the altar, (the victim stood *free before* the altar). Peerlkamp thinks that *vincula* refers to the place of confinement, the prison in which Sinon may have been kept previous to his *pretended* immolation: Or the phrase may mean simply "I escaped," since *vincula rumpere* is often used for the simple verb *aufugere*. See Æn. viii. 651. When Sinon is first brought before us in 57, he is still bound, and remains so till Priam orders him to be released, 146; but this was the act of the Trojan shepherds, and therefore no objection can be raised on this ground against Peerlkamp's interpretation.

Aderat, parari, eripui. Observe the change from the historic inf. (so-called) to the finite verb.

135. *Obscurus delitui*—"I lay hid so as to be concealed"—this is what is called the *proleptic* use of the adj. For other examples see Geo. ii. 353, and consult i. 63, above; x. 103, 314, etc.; see Madvig, § 481, obs. 2. Compare the Eng. phrase, "kill a man *dead*," "struck blind." "Washed my forehead *cool*," in Dream of Eugene Aram.

136. *Dedissent* here = *daturi essent*, the pluperf. subjunctive often standing for the periphrastic fut.; see Wagner. Heyne considers the latter clause of this line spurious; if it be allowed to remain, he would punctuate thus: *dum vela, darent si fortè, dedissent.* Wagner, however, defends the genuineness of the verse, and points it, *darent, si fortè dedissent.*

138. *Dulces natos*—see note on 81, end. Cf. Hom. Il. v. 408.

139. *Fors* for *fors sit*, is often used by the poets as an adv. *Reposcent*—"demand as a substitute,"—ἀντιαιτεῖν. Cf. Liv. iii. 23, *auxilium datum reposcere.*

142. *Per.* After *per* an accus. would be expected, as above, with *superos*, but the *whole clause is* in this case *the object*—"by whatever uncontaminated faith," etc. It is unnecessary to supply *intemeratam fidem* in the accus. Cf. Soph. Phil. 469, πρὸς νῦν σε πατρός—πρός τ' εἴ τι σοι κατ' οἶκον ἐστὶ προσφιλές. See also Æn. x. 903.

Fides, Heyne defines as "*justi rectique observantia*, h.l. *juris divini et humanitatis.*"

143. *Animi*—on the nature of the genitive see Madvig, § 279, and on the use of it as here, § 292.

145. *His lacrimis*, i.e., to him relating these things with tears.

Ultrò—this word is stronger than *sponte*, or *voluntate* — it means "*contrary to* (or *beyond*) *what you would expect.*" A most *decisive* example to prove that this is the full force, occurs in Livy i. 5, *Captum regi Amulio tradidisse* ULTRO *accusantes*, i.e., (resolving the phrase) "(the robbers) not content with escaping accusation at the hands of Remus, even went so far as to *charge him.*" See Död. Lat. Syn. sub. voc. The stem *ultr* means "beyond," "farther," and the termination *o* signifies *locality*—a *point in space*; hence *ultro* denotes "to (or *at*) a point beyond:" hence the meaning we have assigned to it above, from which are derived others—such as "excessive," "beyond all bounds." See 279, below.

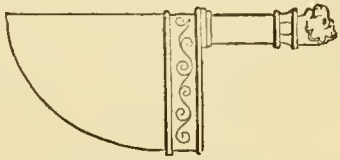
146. *Levari* properly means to *loosen*, to *lighten of a burden*, but here, to *take off completely*, as sometimes the Eng. verb *lighten.*

148. *Hinc*—from this time forth.

150. *Quò*=*quorsum*, "with what intent have they built this mountain of a monster horse?"

154. *Ignes*, i.e., the sun, moon, and stars; *non-violabile*—"*which cannot be injured with impunity.*"

155. *Enses*—"*invidiose pro singulari*," says Forb. *Vittae deûm*, i.e., fillets which are used in the sacrifices to the deity. The cut represents a *culter*, or *ensis*—a sacrificial knife.



157. *Fas, (est*—not *sit*, as Serv. suggests: the affirmative is a decided one)—"Right in the sight of heaven." Transl.: "No divine precept forbids me."

Sacrata jura, i.e., "holy ties of common citizenship." See below, *teneor patriae nec legibus ullis.*

158. *Sub auras*, and *in auras*—see note 759, below.

163. *Impius*—Tydides is called so, either because he was the most prominent actor

in the capture of the palladium, or because of his helmet decorated for tokens divine, e.g., his wounding of Mars and Venus.

168. *Fatis*—"fate leading"—the safety of the palladium was one of the securities of Troy's existence.

Arcebere—"to *drag down*"—It was chained to the temple.

169. *Trojanam rattis dare*, i.e., *rupere* or *dirue*—cf. ii, *rumpite*.

170. Commentators have not been able to come to a satisfactory opinion on this passage; they differ as to the source whence the figure is borrowed. Heyne says, "from a mass piled to a great height sliding down." Wakefield (on Lucr. I. 1088), draws it from the sudden fall of a stone which stays that has been gradually undermined. Wunder takes it from a ship urged up a stream by rowers but driven back when they cease. Others take the figure from the backward course of a river, dammed up by some suddenly-formed embankment or other obstruction. All these render it necessary to consider *retro* as a tautological word, of which we there are doubtless examples, though many of those which Forbiger has given (at Geo. I. 200, where the same half line occurs) may be explained without necessarily supposing a tautology. The figure appears to us to be taken from a person walking (or a mass of matter being dragged) up an incline losing his footing or hold, and being, therefore, reluctantly driven to the plain whence he started. We would, therefore, translate, "From that moment the hope of the Greeks began to fail, and losing its hold and sliding backward, to be borne to its former position." This idea seems to be confirmed by the words themselves—the two phrases, *fusae* and *subiapsa referri* are explained in the next line by *fractae vires* referring to *fusae* (because *vires* are *fusae*), and *referri* (compared with 162, *fidens Palladis auxilia stetit*) to *subiapsa referri*.

171. *Ea signa*—"such tokens," i.e., tokens of the *overmastering mass*.

Tritonia—This appellation of Minerva has been variously derived—some say from τρυτώ, which in Hesych. means a lake, so that τριτωνίς would mean *lake-born*, i.e., from Jove's head; others trace it to Triton, a river of Bœotia flowing into Lake Copais and this is the opinion most generally received by modern scholars.

172. "*Flammam* flames blazed from her wildly staring and troubled eyes." The *oculos* refer why an evil omen. On *oculos ardere*, see Aeneid ii. 2.

174. *Ipse*, i.e., the whole population exposed to several parts, equivalent to *hinc*—*hinc*, etc.

Dictu—see Madvig, Lat. Gr., §§ 7, 412.

175. The *hasta* and *parma* are seen in the accompanying figure of a Roman soldier. For a description of each, see Barnes.

178. *Omina ni repetant*. This is another instance of Virgil attributing Roman customs to the heroic age of Greece, (but see I. 403); for, says Servius, if an evil omen occurred, it was usual for a Roman general to return from the camp to the city, if at all near, to take the omens afresh. The meaning of the passage is however, very obscure—the difficulty lying principally in the words *omina repetant*. Perhaps the simplest method is to consider *omina* as equal to *palladium*, translating thus, "Unless they again seek omens at Argos, and bring back the deity which they have (just) recently carried away over the sea, and taken with them in their curved ships." He is distinctly noted, however, that the last line (*quod pelagi*, etc.) does not belong to the prophecy of Calchas, but is added by Sinon himself, in explanation of the latter part of it, as the change of wind sufficiently shows. For a full discussion of the omens, see Lucretius in loc.

184. "And say that they have set out for their native Mycenæ with a favourable breeze (their *ventos* i.e.) that they go to procure reinforcements of Thrace, and to return prepared with great power to the shores of Troy—the opinion to great power is found to prevent and *ventos*. The *ventos* from *quod* to *Mycenas* forms an *omen*, or explanation of *hinc*, depending on a verb understood, but easily deduced from *prosunt*.

184. *Fuerit*—*exposuerit*—"it may be for."

186. *Ceres*. The poets often use the dat.

after a verb of motion instead of the accus., with *ad* or *in*. See Ecl. ii. 30.

187. Observe the sequence of conjunctions, *ne*, *aut*, (of the alternative of *one idea*), *neu=et ne* (i.e., *et*, *ut*, *non*) of a different notion.

Possit—pres. subj., since it forms part of Sinon's speech: had it been a repetition of that of Calchas, the imperf., *posset*, should have been employed.

188. The meaning is, that it might not hold the people bound to their former superstitious confidence, and protect them with the *present* and all-powerful influence of the palladium, since they would cease to hold it in that reverence with which they viewed the heaven-sent image of Minerva.

190. *Exitium—futurum esse*—this inf. depends on the phrase "he said," implied in *jussit*, 186, above; see Zumpt, § 620, and Kritz Sall. Cat. xxi. 3.

193. *Ultrò*. It appears unnecessary to wrest the meaning of this word from its usual signification, as is done by Wagn. and Forbig., who make it equal to περαιόθεν, used of a foe from a distant quarter; see above, note on 145.

Pelopea (for Pelopeïa), i.e., Argos and Mycenae, see Class. Dict. on "Pelops." The following is the line of thought in the passage from 183 to 194:—"This horse is intended as an offering to Minerva, in lieu of the palladium; but it has been made thus large that it may be impossible to bring it within the gates, and that you therefore may cease to esteem it equal to your former representation of the deity, and despising it may offer it violence, and so bring upon you the wrath of Minerva. If you do so, sure destruction will follow, but if on the other hand you give it a place in your city at any cost, then Asia, *not satisfied with being delivered from her enemies, will even go so far* (see on *ultro* 145) *as to make* an attack, in her turn, upon Greece."

194. *Ea fata*, "such fates," i.e., the same as would await you did you violate the sacred image.

198. *Mille*—used for a round number—the ships enumerated by Homer are 1186.

199. *Hîc*—"upon this"—"at this point of time." *Aliud*—i.e., another, with reference to Sinon's appearance, 57.

200. *Improvida pectora*—is an example of the *proleptic* use of the adj., on which see note i. 63, ii. 135. Transl.—"Confuses our minds so as to make them unwary," (incapable of forethought).

201. The story of Laocoon is aptly introduced, and told with great spirit and appropriateness of description. The minuteness of detail and variety of phraseology have called forth the admiration of all commentators. It contains, too, a symbolic representation of the destruction of Troy; the serpents come from Tenedos, and so do the Greeks in their return from pretended flight; the serpents kill the priest, the embodiment of the Trojan religion, as the Greeks afterwards violate the deities of the Trojans, and abrogate their sacred rights. Moreover, the special phrases, *tendunt*, *agmine certo*, etc., are borrowed from military usage.

Neptuno—Laocoon was properly priest of Apollo, though chosen by lot to officiate on this occasion to Neptune, to whom, as joint patron of Troy, along with Apollo, they deemed it due to offer sacrifice for their delivery. See Henry, Class. Mus., vol. vi.

202. *Sollemnes ad aras*—"at the holy altars," i.e., the altars where solemn sacrifices were wont to be made; or *sollemnes*, like *ingentem*, may apply solely to the great solemnity and sacredness of their offering on this occasion.

203 *Gemini=duo*, with the idea, however, of close similarity and parallelism in *shape*, *size*, *appearance*, and *action*, as brought out in the sequel. *Alta* i.e., *maria*, which is often omitted in prose as well as in poetry.

205. *Incumbunt*, "*lie upon*," with the idea of *burdening*, as it were, "oppress." Compare Milton, Par. Lost, i. 192, quoted by Henry:—

> Thus, Satan, talking to his nearest mate,
> With head uplift above the wave, and eyes
> That sparkling blazed: his other parts besides
> Prone on the flood, extended long and large,
> Lay floating many a rood!

206. *Jubae sanguineae*, i.e., "their blood-red necks." Cf. Hom. Il. ii. 308, δράκων ἐπὶ νῶτα δαφοινός.

208. *Legit*—"sweeps," with the idea of a quiet and peaceable motion.

Sinuat is better than *sinuant*, as the description ought here to be confined to the hinder parts, the heads and front being mentioned before as erect and steady.

209. It is better to remove the comma after *sonitus*, and thus make *salo* the *abl. of the instrument*, depending more immediately on *fit*. "A rushing noise ensues, in consequence of (by means of) the foaming of the sea;" i.e., the sea *lashed into foam* by the violence of the waves, for the foam itself makes no noise.

210. *Oculos*, depending on *suffecti* as the *accus. of reference*, or *limitation*. See i. 228, note, and Madvig, Lat. Gr., § 237; Zumpt, § 458; Schmitz, § 259, 2; cf. infra 273, and Ecl. i. 55.

212. *Certo agmine*, "in undeviating course."

215. *Mavors arte tuum—suum artis*, by happenings of the all. See Ain. I. 4. *memor* from *Jovem* ch. *Jovis*, for all time memory. *Jovem*.

Mavors deposit [illegible]

216. *Tyrrhi*. "Libyans. Lemnians, according to the Lat. of Hic (Hilton) and bringing weapons of defence, they were and poison with their horse spread wide, and row, twine entwine his waist, twine winding their scaly bodies around his neck, they overtop him by the (height of [illegible]) heads and lofty necks." If the head of Laocoon were meant, we should read *caput*.

221. *Perfusa* [illegible]—[illegible] *acute* [illegible]. Cf. 222, below, and see notes on lines 37 and 210, above.

224. *Qualis de* [illegible] *mugitus*, governed by *ferit*. The natural order would be *qualis mugitus taurus ferit* (the last word being supplied from the former sentence) *quum*, etc. It very frequently happens in Latin as well as in Greek, that a principal word, properly belonging to the independent clause, is inserted in the subordinate. See Gen. II. 17. Translate: "Such a fearful bellowings as the bull raises, when he rushes wounded from the altar, and endeavours to shake off from his neck the erring axe." Observe the *habitual* tense of the perfects.

224. The following illustration, "Dido Sacrificing," will show the *[illegible]*, *vittæ*, *molli salsa*, etc.

225. *Summa delubra*—the highest places of the shrine.

226. *Tegunture*, In a *mobile* [illegible]—"shelter themselves." The image here spoken of is, of course, different from that which had fallen from heaven; it is the large one, visible to all, not the smaller and more sacred one, kept within the holy place.

229. *Laocoontis ardens*—"proud (in full priority) of his crime."

230. *Qui Danaum*—"Palamedes, as he has [illegible]." Note the [illegible] the [illegible] of the opinions of others.

233. *Cui bonum?*—"Cui cui with one accord."

234. "We break down the walls and expand the [illegible] foundations of the city." Troy, Wyndon and Nuttall. Wyndon of [illegible] when [illegible] is placed after [illegible]. It means the city with its foundations, but when *before* [illegible] it means the *foundations*. Or, the [illegible] between the two words, consult Dido Lat. Syn., and Kritzius Sal. Jug., 34, 4. May we not [illegible] the present passage as a Gloss, connecting the second part of the line as an explanation, or as a consequence of the first, *murus* meaning the walls *as such*, and *moenia*, denoting their purpose (with a depending subsumed). "We create a wide breach in the walls, and (thus) we are [illegible] by open the foundations of our city."

236. *Immensus* [illegible] *ut rotis* [illegible] "rolling wheels." They put sticks beneath the feet of the horse to serve as wheels. Compare the expression [illegible] Ain. I. 461, vi. 10. *Labor* is a favorite verb in this sense; thus Ain. I. 147, *sudes* [illegible] *perlabitur* [illegible] and also 240 below, *illabitur urbi*.

237. *Scandit*, "mounts," ascends, and were, step by step, climb, thus Horace, "*dum capitolium scandit cum tacitumitate Pontifex*." *Pateli* is an act [illegible], "gate-starting." So likewise *[illegible]* in 238.

238. *Armis armata hominibus*. Clothes is [illegible].

239. *Sacra*, sill. *carmina*, "hymns" (of joyous triumph-[illegible]).

240. *Mœnia* the citadel, i.e. of a towering height; cf. I. 161 [illegible]. *Mœnia* with depends on *illabitur* and not on *sacra*; cf. line II. 40.

242. It will [illegible] to [illegible] the [illegible] going out or coming in—it was the stepping that in this case alarmed them, as the more troubling could not be divided.

244. *Immensæ* [illegible], etc., "[illegible] of the warning, and filled with [illegible]."

246. *Cassandra*—see Class. Dict. She had [illegible] Apollo's love, and was [illegible] by him in the manner specified in next line.

248. *Quibus* [illegible]—this clause is introduced to explain the appropriateness of the term *mitra*, as applied to the Trojans.

249. On the religious [illegible] consult Hartung's Antiq.

250-251. This passage has been justly admired by critics. The calm and powerful [illegible] the joy of the Trojans at the departure of the Greeks, and the sup-

sequent loose given to indulgence, and the perfect security which all felt, are strongly contrasted with the din, confusion, danger, and destruction which so instantly ensue. The description cannot fail to enlist our warmest sympathies on behalf of the wretched Trojans.

Vertitur—according to the ancient belief that the *heaven* described a revolution every day—the earth standing still.

Ruit oceano Nox—Cf. supra. 8, *Nox coelo praecipitat.* The idea is suggested by seeing the sun descend into the ocean, and darkness immediately come on, while night, on the other hand, departs as the sun rises from the waves. The monosyllabic termination is, in a rhythmical point of view, objectionable; but by its very strangeness, it calls the attention to something *striking* and *grand* (Geo. i. 247), or to something of *importance* and *moment*, though not elevated or sublime (Æn. v. 481), or to what is very *small* and *ridiculous* (Geo. i. 181; Hor. Art. Poet. 139). See Quinctilian viii. 3, 20.

251. The spondaic time of this verse suits well the meaning.

255. *Tacitae*, etc. Some would understand *silentia lunae* to mean *interlunium*, the "dark of the moon," in which sense *luna silens* is found, since a state of darkness was better suited to the stratagem of the Greeks; others, however, following ancient tradition, that Troy was taken about full moon (see also 340, below), give to the words their most common acceptation. This mode is much more poetic, and represents the moon in a more distinctly personal aspect—that she, "the eye of night," must have seen the proceedings of Troy's enemies, but yet preserved a silence which betokened her favour to the Greeks. See 257.

256. *Cum regia puppis*—"when the royal ship had raised aleft the signal torch." Wagner proposes to arrange the following lines thus for the greater simplicity of construction:—

Et jam Argiva phalanx, flammas quum regia puppis
Extulerat, tacitae per amica silentia lunae,
Littora nota petens, instructis navibus ibat
A Tenedo; fatisque, etc.

257. *Fatis deûm iniquis* for *diis iniquis*, i.e., *infestis.* See note on 215. "The partial," "one-sided," decrees of heaven; or simply, "*unpropitious*," without any idea of partiality.

258. *Danaos, et pinea claustra laxat*—"*lets out* the Greeks and *opens* the pine wood doors." It often occurs in Greek and Latin writers (very rarely in English) that one verb, expressive of a general notion, governs two substantives, but must receive with each a signification suitable to the *governed* word. The verb is usually more particularly applicable to the nearest object, while a cognate signification, easily derivable from the general idea, must be supplied by the mind to the more distant object. This construction is called *zeugma* (ζεῦγμα, ζεύγνυμι) or *syllepsis.* See Zumpt and Madvig, Index under *zeugma.* The sentence supplies also an example of the figure called ὕστερον πρότερον, (for an explanation of which, see note 353, below), the liberation of the Greeks, though *first indicated* by the poet, being of course *posterior* to the opening of the doors; but see 353.

259. *Ibat—quum extulerat—et laxat.* The sequence of tense in these verbs is found fault with by some commentators, but is well defended by Forbiger as follows:—"The Argive fleet *was advancing* (the imperf. having its proper idea of continuance) when, suddenly the royal ship *had raised* aloft [i.e., in a moment, *suddenly*, raised] the signal torch (the thing being so quickly done as to be past and completed as soon as perceived), upon which Sinon at once *opens* the doors—an action of so short duration that it is advantageously expressed by the present tense." See the parallel passages quoted by Forbiger, and cf. Zumpt, § 508.

Sinon—Greek words in ων, ωνος, usually lose the final *n* of the nom. in Latin, as *Apollo*, but the poets (as also Nepos and Curtius) often retain the full form. See Zumpt, Madvig, etc.

261. The word *duces* does *not* mean leaders of the expedition, but merely expresses their *rank in the army* in a general way.

263. Neoptolemus, or Pyrrhus, son of Achilles, and, consequently, grandson of Peleus. On patronymic forms, consult Zumpt or Madvig. On the proper names, consult Class. Dict.

Primus—either "*first* to descend," or "*first among men*," since his bravery in battle was no less celebrated than his skill in the healing art.

264. *Fabricator*—the *maker*, *builder* of the horse. See Hom. Odyss. viii. 493, (Ἵππου) τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ.

267. *Conscia agmina*—see 99—i.e., *jungunt (sibi) agmina conscia (doli).*

268 sqq. This passage seems to be moulded on the form of Hom. Il. xxiii. 62 sqq., where the shade of Patroclus appears to Achilles.

Mortalibus aegris—δειλοὶ Βροτοί.

269. *Et dono*, etc. "And by the kindness of heaven, steals upon them with most grateful influence." There should be only a colon after *serpit.*

270. *In somnis*—on the plur. here, see Madvig, § 50, obs. 3; Zumpt, § 92.

271. *Ilium*, *Troia*.—An apt poetic word, which signifies of course.

272. *Et quorum* [illegible] *tectis regnatur Troia* [illegible].

273. *Primaque per pedes*—by a Greek construction the part of perf. pass. used for part. of perf. mid., attributive to *Ilium*, [illegible] *Iliis per pedes trahitur*. Cf. Hor. Sat. I. 8, 74 *pueri lasso conversa tibicine fessi*. And see note on 216, above, but especially I. 228, note.

Tumentia.—Dr. Henry (Mid. 104) argues that the fact of a dead man would not swell from the consumption of a spear for the reason therein, and then compares Ilias I. 48, and Soph. Aj. 1031—Ἐκτορ μὲν ἀτιμώσας ἔσω—he considers that Virgil does not mean to represent Hector as completely dead when dragged round Troy by Achilles.

274. Cf. Ovid Met. vi. 273 for a very similar passage.

275. *Ecce autem* is here pres., and is not personal for *recte*, as the quantity of the first syllable shows. The present tense strongly brings out the vividness of the apparition before the mind of Æneas, representing all the concomitant circumstances which had occurred on the occasion referred to as now passing in review before him. "What *at that moment appears before* me, as he returns from," etc.

Hectorem cognovi.—see above, 273, and note there referred to. On the form *A Iliad*, see note on I. 30. On the slaughter of Patroclus by Hector, and the assault of the armour of Achilles, see Hom. Il. xvi. 181. On the burning of the ships, see Hom. Il. xiii.

Achilis.—Virgil uses two forms of the gen. of this word, either *Achilis* or *Achillis*—the car, in the cyclists of Wagner, being the only guide to choice. The form in *i* is adopted when an ady. of the 3d decl. accompanies, or when a *synæresis* (repression of two sound) would occur, as here. The form without the final *i* is made, either by contraction of Achilei into Achilei, and that again into Achill, or (as Wagner thinks, see note I. 30) from the Doric form of such nouns in Greek, e.g., Ἀχιλλεύς, or—I. of the 1st decl., or the Doric form of 3d.

276. On the dat. *puppibus* after a verb of motion, see note on 54, above.

277. *Barbarica*—*barbaro*, all depend on *postis*, which is used to denote, as above, by, see I. 124.

278. *Tabulata*.—Lofty (?) the wounds which he had received from time to time throughout the war, or (?) those which had been inflicted by the Greeks immediately after his death, and the insolence received by being dragged round the walls (see Hom. Il. xxii. 395-405). The latter opinion is more consistent with the whole description of the *barbaro cruore*, etc.—Referred to the last strength, and seems to be confirmed by the phrase *cernam patrios muros*.

Mark the separation of the parts of the verb from the reversed order in Greek fashion.

281. *Ignotum rebus*, see on 140 and 150, above. *Ignotum*, lit., "an word as he is there unknown," not to what are Hector (the pronoun *ipse* is in the nominative, but contrary to what might be expected is subject to the *hæc*, etc.

284. *Ignoscat*, lit. "forgiving and-gently," "spare and help." See 2 Samuel xxi. 17.

285. *Exspectabam*.—O course, should. We should here expect the mode, but the sentence is rhetorical, being followed by the [illegible] *Zumpt*, § 4[illegible]. *Madvig*, § 3[illegible], obs. 2.

Ut, is commonly joined with *exspectare*, the sense of *gaudere*, etc., *hopeful*, *ut*, and is variously explained, (1) by the words *post mea fata*, *Ilium*, or (2) of course (?) the said pight in world. Hector appeared (Conn.), but (3) Wagner and Dodgson following Wunderlich, assert it to signify, on the ground that the words *post mea fata* defeat an perfectly clear in the other mode of rendering.

287. *Ita natal*, scil. *respondit*—"he made no reply."

Mecum is often used as nearly equivalent to *cum*. See Hor. Epist. I. 18, 16, II. 1, 204. *Vana*, "questions now vanished."

289. *Heu! fuge*—this interjection, when joined with the imperative, indicates great earnestness on the part of the person exhorting. Hand. Tursell. iii. p. 68.

290. *Alma cultores Troiæ*. Cf. Hom. Il. xiii. 772, ἀλλὰ σάωε καὶ ἄμυνε Τρῶας ἀλεξήτορας.

292. *Illa*—[illegible], "which this relic bind of mine," against [illegible] the attribute of the sentiment. Cf. Ov. vii. 4[illegible]; Hor. Sat. I. ix. 47.

293. *Fumantes*.—see Kneightly's Mythol. and Ars. I. 68, 73. Sens is to be applied to *ignes* as well as to *Penates*. An old, in other times and being expressed but seem to turn towards. Prose writers place it either before the prep. or after the accent of the two points, this probably but poets very often place it between the two words as here. Cf. Iv. *Iuli*, *Iulere* (lit., sacrifice *portis*).

295. *Mecum*, etc., which, having completely traversed the sea, you will land after a long voyage, but it [illegible] or take the way will be a good one. The reference to Mecum is of course to Ilium.

297. Hector seems to have brought forth the chief and image of Vesta from the temple of the deity, but whence the priestess

came the poet does not say ' Ovid (Fast. vi. 295) speaks of Vesta as represented by the *ever-burning fire*, but without any image. See the commentators.

298. *Diverso luctu*, i. e., *luctus e diversis urbis partibus. Heyne.* "The city is thrown into confusion by cries of woe from various quarters;" or rather—"Meanwhile there arises in the city a confused noise of wailing and clamour from different quarters;" *miscentur moenia* referring to one kind of mixing and variety, *diverso luctu* to another. See note 487, below.

299. *Secreta*, i.e., removed from the Scaean gate, and that part where the Greeks had entered the city. But *secreta recessit*, taken in connexion with *tecta arboribus*, seems to imply more than this, viz., that the house stood apart by itself, none or few being near it, and also that there was little thoroughfare that way.

300. *Recessit*—this verb is used of places which are retired and solitary, hence the subst. *recessus*, a quiet retreat.

301. *Ingruit* means "to advance with *threats* and *importunity*" (Döderl.), an idea peculiarly applicable in our present case.

302. *Excutior* means to be roused hastily by a loud noise. *Summi fastigia tecti* by *hypallage* for *summa fastigia tecti.*

303. *Adscensu supero*, see 225, above, *effugiunt lapsu.*

304. On the double simile in this and following lines, see Hom. Il. ii. 455; xi. 155, and iv. 452. Lucret. i. 282.

Austris—put generally for any wind.

305. *Torrens*, χείμαρρος — "a torrent made rapid by (receiving the waters of) a mountain stream, devastates the fields and levels the luxuriant crops," etc.

307. *Inscius*—ignorant of the cause. *Accipiens*, *hearing.*

309. *Manifesta fides*, i.e., the truth of what Hector had said, viz., that the city was taken: "and now the truth is but too evident," as we say. Some interpret *fides* "bad faith" of the Greeks, but this is not to be approved of.

310. *Deïphobi*, son of Priam and Hecuba; see Æn. vi. 495 sqq., and Hom. Il. xiii. 163 sqq.

Dare or *trahere ruinas* (see below, 465) *to fall to ruin.*

311. *Vulcano*, i.e., *igni*, see i. 177. *Proximus ardet Ucalegon* — "(the house of) Ucalegon his next neighbour is in a blaze," see Hor. Sat. i. 5, 71, *sedulus hospes paene arsit* (i.e., his house *paene arsit*); cf. Juvenal's close imitation, iii. 198. *Jam poscit aquam, jam frivola transfert Ucalegon.*

312. "The broad Sigean bay shines brightly with the flames." The Sigean promontory was at that point of Troas where the Hellespont widens out into the Ægean.

313. Virgil follows the Tragic poets in his mention of trumpets. Homer knows nothing of the *tuba* and *lituus;* but see note i. 469.

315. *Glomerare manum*, so, elsewhere *glomerare agmina*, *hostes*, *legiones*, etc. *Bello* in the dative, "for war."

317. *Praecipitant mentem*, i.e., "hurry me to a hasty (rash) decision."

318. *Panthūs*—*ūs* long, as being the representative of the Greek ους, contracted for οος, therefore voc. *u*, Greek (ος) ου.

319. *Othryades*—Ὀθρυ-άδης from Ὀθρυς.

Arcis Phoebique, i.e., "of the temple of Phoebus on the citadel." *Hendiadys*, see i. 2.

321. *Trahit*—remark the peculiar applicability of this word, which suggests the difficulty felt by the child to keep up with his grandfather. There is a *zeugma* in *trahit* applied to *deos* and *nepotem.*

322. *Quo res summa loco.* These words, and the following, *quam prendimus arcem*, have given rise to much difference of opinion among commentators. Forbiger adopts, for *res summa*, the meaning *salus reipublicae.* Henry understands the first phrase to mean "the hottest battle." Thiel makes it the *citadel.* In the following phrase, Wagner makes *quam*=*quomodo*, *how* (are we to *reach* or *regain* the citadel?) Forbiger, following Servius and Weichert, interprets, "What post of strength is now left, which we may lay hold on?" (i.e., we cannot gain the citadel itself). This last gains confirmation from a comparison of 319 and 320.

Panthu, voc. from *Panthus* = Πάνθοος, contracted Πάνθους. See above, 318.

324. *Summa dies* — μόρσιμον or αἴσιμον ἦμαρ. Cf. Hom. Il. vi. 448, and Hor. Od. i. 15, 33.

Ineluctabile—"inevitable;" literally, "out of which we cannot fight our way." Cf. Eur. Alcest. 889 (or 864, Bothe), τύχη δυσπάλαιστος ἥκει.

325. *Fuimus*—Cf. Eur. Troad. 554, Bothe, πρὶν ποτ' ἦμεν. βέβακεν ὄλβος. βέβακε Τροία. "There was (O, seldom blessed word of was);" *Sidney*, *Arcadia.* The propriety of tense has been much praised and imitated. See Schiller, Mary Stuart, iv. 11.

326. *Ferus*—stronger than *saevus*, and = σχέτλιος. *Argos*, the accusative, being

[illegible] in the sing., but rare, *Argi*, in the pl.

[illegible] *Tuere*, i.e., *propugnate, vell campus*, perhaps with a reference to 31, above. Cf. also Æn. iii. 403.

Invenis miserae tutiore, i.e., adds to the confusion by applying tactics, or sudden tactics in all directions so that the latter rules by the most and unlike. The perfidy of Sinon, and his total disregard to the promptings of gratitude, are then more prominently brought forth.

339. *Inpiterque*—not simply *spes*, but "with both values side upon the win."

Ab is here opposed to the meaning out of the house, not to the following *ab*, in the sense of "some—other."

341. *Quot mortes*—"As many thousands as ever came"—a hyperbolical expression. The darkness and terror would naturally make the Greeks appear more numerous to the Trojans than they really were.

342. *Ancipitis rerum*—*Ancipitis* i.e.s. This absolute use of the neut. adj. for a subst. is very common with the poets after the time of Augustus. It is found also in prose writers. Cf. Livy xxvii. 18, 10. Tac. Annal. i. 61. [Kritz Sall. Cat. 39, 2.] See also Æn. i. 119, 422, ii. 725.

343. *Stat* similar to *est*, but stronger. *Stat "quippe sed stat et ensis est"*—*Heyne*. "The unsheathed sword blade is raised with glittering point ready for the work of death."

344. *Parata* est, i.e., *necare*. *Arcem*, "fore-rest," either as being stationed in the *first* entrance to the city, or as having first offered resistance to the Greeks rushing in.

345. *Caecis Martis*—"blind"—either (1) referring to the darkness of night, but to this interpretation there have been objections previously stated; or (2) "unforeseen," not guided by conjecture and prudence of mind—"blind rage," "dash, dash away at random." This latter is the explanation of Forb. and Gossr., and is even unquestionably the right one. See 347, below.

346. *Numine*—"will and instigation of the deities;" for the events of his sally and the information received from Venus on his return, led to his speedy departure from Troy, and to the safety of his father, his son, and the Penates.

347. *Furore*. Heyne interprets, "*the ardour of fighting*"—but a term could scarcely call such a feeling *furor*. Understand it therefore, with Wunderlich, to signify a *deity* exciting to battle, and the *cause* thereof fire of *furor*. On the mode of writing Erinys, cf. Heinf. Aeneis. Prom. 525.

348. *Iliaque*, and the others here introduced, are not Homeric heroes, but are created by Virgil.

340. *Oblati per lunam*—"seen by us and recognised by the light of the moon." *Oblati* is to be considered as referring to all the heroes, not merely to Diomedes and Ulysses alone, as some would punctuate the clause.

342. From *ulti* to *audent*, 344, is parenthetic.

344. *Insuetum* here means "extravagant," "excessive," "immoderate," "rash," *Iuvenum et rumpere amorem*. Her. Od. iii. 21, 4. See below, 778.

344. *Gnosia*—"gnosian," *Cretan*.

345. *Parentis*—"friends, kindred."

346. *Audentes*. Wagner prefers the reading to *audent*, on the ground that it does not express simply what was done, but suggests what *could* to have been done.

347. *Inque*, put absolutely for *inque dicere*—*Ait, rumpere*—"I begin to encourage them, besides (i.e., although they had already braved the danger of battle)." Servius.

348. *Superque*—*insuper*, and *ho—ad hoc*. Heyne considers *superque* *Ab—positum*, but the idea of time has been already expressed in *post ubi*.

350. *Cursu sequi*. Many grammarians lay down the principle that the dative used here and in similar expressions is equal to the gerund, and that it depends on the substantive, which is apparently the subject of the clause. The meaning of the dative and of the gerund in this construction is however very different, as has been well demonstrated by Ramshorn, Lat. Gr., § 168 A, note 1, Kritz Sall. Cat. 39, 5; and Doering, Gos. L. 365. The dat. is not dependent on the subst. alone, but on the subst. *and verb combined*, which convey a joint verbal notion, e.g., *cepit castrum tempestate—invenit tempestate; cupido cepit sequi—cupiens sequi animus est—cupit* etc. The construction with the dat. and with the gerund differs in this, that in the former mode of expression the infin. itself becomes the subject, the subst. the predicate, the verb *esse*, etc., being a mere copula, while in the latter, that with the gerund, the subst. is the subject of the sentence, and on it the gen. of the object (expressed by the gerund) depends, the verb *esse* containing the predicate—thus *tempus est faciendi—tempestas est tempestatum*, but *tempus faciendi est—suppeditat tempus ad faciendum*. For other examples see above, 10. Æn. i. 701; Gos. L. 365; Sall. Cat. 39, 5 (Kritz), *mos est vendere*.

351. The verb *consilio* is peculiarly applicable to the kind of *tempus*. The Roman custom of summoning *penates* as the deities of a beleaguered city to consult, before its destruction is here referred to.

352. *Miscuere et rumpere*—the reversion of the order of summons of events usually connected together, or treating one from the other, is very common with the poets.

It is called by the grammarians, ὑστερον πρότερον, that is, in plain English, "the cart before the horse;" or, to use our own English term, *preposterous.* The figure (so-called) is a mere *fiction* arising from a careless examination of the full force of a phrase, and the consequent failing to detect a beauty. To take this example; who does not see that the second phrase tends to heighten the first, as if he said, "Let us die—ay, any coward can do that—nay, rather let us *court death* by rushing to meet him." Again, in one of Wordsworth's sonnets on the French campaign in Russia, in 1812-13, there occurs the phrase—

> Whole legions sink—and, in one instant, find
> *Burial* and *death.*

This is not *hysteron-proteron*, but an *awfully* faithful picture of the suddenness of destruction—the burial almost preceding death.

355. The comparison of men to wolves is often employed by Homer. See Il. xi. 72; xvi. 156, 353.

358. *Per tela, per hostes.* The repetition of the prepos. instead of a conj. is often employed by poets and orators with singular force and beauty. Such an ornamental repetition is, however, to be carefully distinguished from that which is made by all writers when the governed words do not refer to the same thing.

360. *Cavâ*—this adj. is applied to many nouns which denote unsubstantial, or vapoury objects, e.g., *nox, nubes, imago, umbra*, etc. The idea is derived from the facility with which they envelop substantial matter, and suit themselves to all shapes.

This line has been brought forward by some critics (Wagner) as an instance of *Virgilius dormitans*, on the ground that it is inconsistent with 340, *oblati per lunam.* Thiel, however, defends Virgil by supposing (1), that he speaks of such a period of the moon's age as would imply that she set about midnight; and (2), that therefore the first arrival of the Greeks, and the collecting of the Trojans, was effected under her light, and that the second act of the great tragedy which begins with this line was performed in the darkness and gloom which continued up to the time of 801. But to this it is objected (1), that a tradition existed that Troy was taken at *full moon*, when a midnight setting is impossible; and (2), that if the night was dark during the latter part of it, the change of armour at 389 would have been unnecessary. Forbiger considers the adjs. used in reference to *night* (397, 420, 621) as *merely ornative*, and not intended to describe the *peculiar appearance* of that *identical evening.* It appears from 402 sqq., 410, 422, and 428, etc., that the darkness was not such as 397 and some other verses would seem to allege. Why may we not then imagine it one of these blustering and somewhat stormy nights, when clouds driven by the wind (see 758) occasionally obscure the moon's disc? The change from clear to cloudy sky, from bright light to interrupted and dim blinks of moonshine, will well represent the sad alteration which had taken place on the fortune of Troy. A few hours ago and she was lulled in security and supposed safety—*her* moon riding high in a now cloudless sky — when suddenly her firmament is overcast, and though rays of hope occasionally break through the gloom, yet she cannot but feel that the hour of darkness and dismay has come.

363. *Dominata*, "having exercised sway." *Inertia*, i.e., as Forb. prefers to understand it, *the bodies* of the helpless, viz., "old men, women, and infants." But it will add to the horror of the scene if we understand it of strong, able-bodied men also, who are slain ere they awake.

367. *Quondam*, "sometimes," "occasionally." *Etiam* is to be joined to *victis.*

368. *Crudelis*, i.e., *excessive;* compare δεινός, in Greek, and the vulgar usage of "cruel" and "dreadful," in English.

369. *Pavor*—observe the last syll. lengthened by *caesura.* On its meaning, see Döderlein, Lat. Syn.

Plurima mortis imago—"Death in many a shape." Observe *plurimus* with the sing. *imago.* On this syntax, cf. Ecl. vi. 60; Geo. i. 187; Æn. vi. 659.

373. *Sera*, used actively, equal to *quae seros facit.*

377. *Sensit delapsus* (i.e., *se delapsum esse*) ἤσθετ' ἐμπεσών. This is an instance of *attraction* which, though common in Greek, is imitated by Latin prose writers only with verbs of "desiring," and "seeking after." Poets, however, extend it to verbs of "perceiving and declaring." Gossrau wishes to take *sensit* absolutely, supplying *errorem suum* from the context; see his learned excursus on Bk. ii.

378. Observe the pleonasm in *retrò repressit*, and the zeugma in *repressit pedem cum voce.*

379. Cf. Hom. Il. iii. 33 sqq. *Aspris* for *asperis*, so *periclum, vinclum*, etc.

380. *Nitens humi*—"in walking:" *pressit*—"has trodden upon" On *humi*, see i. 193. *Refugit*—the perf., signifying "*habit*," or "*wont.*"

381. *Iras*, i.e., *iratum caput. Abibat*—"*endeavoured* to escape."

385. *Aspirat*—"favours." It is primarily used of the favouring breeze that speeds a ship, then of the breath of divine in-

stigmatise, and, lastly, of lofty or prominent generally.

386. *Wunderlich* would understand *animo* to mean the minds of the combatants of Troilus, but it is more natural to take it as equivalent to *animosus* whatever. It must mean, "exulting in his courage and, therefore, dazed in mind, and confounded." Observe the *anacoluthon*.

388. *Dentes* = "perpetuus" — an adj. qualifying *fortunæ*.

389. *Insignia*—the armour, more especially the shields and helmets, which bore the devices.

390. *Quis requirat in hoste*, (in the case of an enemy) *dolus, an virtus sit*, i.e., *adhibeatur*. "All is fair in war."

392. *Clipeum insignem decorat*—either "the shield" simply, or "the shield, adorned with some ornament."

Induitur—"equips himself in"—Greek middle voice. See I. 320. So the verbal substantive, "*Induvia quibus induit*," for "He dresses himself early."

394. *Haud mentus*, i.e., *averse, unprepared*, etc. *Haud* is prefixed to adjectives where the idea of the adjective seems to be taken away, and the contrary thus to be conveyed. Haud. Terent. H. p. 38.

398. *Ora fer in Orcum*, an idiomatic phrase for sending of mortal.

401. *Conscientia*—Wakefield ad Lucr. v. 961. Interpretes, "*de remediis objectant*." Note the force of the dative case.

402. *Tyrannus*—"Aiax" by an unusual *enthymeme* is brought for any man to be confident (his, over-confident in self) when the

gods are adverse." This line is a proper introduction to a short history, and not a parenthesis, as it has been erroneously thought by the punctuating pedants.

405. *Trahebatur*—"was dragged along as a captive." The phrase and connection seem to highly striking.

408. *Ipsum*, a common observer, the president here to mention. "He plunged into the thickest of the fight, he, himself himself forward, as he is in the thickest, etc.

411. *Obruimur*—Let a pause be followed by *cæsura*.

412. *Ferate*—"or wounded, if a weapon arriving from our weapon [illegible]." A very good example of the primary meaning of the word *pilum* as expressing the *weapon* rather than the *missile*.

413. *Gentibus*, etc.—"Turn the Greeks against us by venom and wrath, to account of the malice of the sudden." *Ira* [illegible] *repentis*—see the [illegible] *Iuvenal* [illegible] Ulysses, who by reason of his [illegible] [illegible]

415. *Antiqua*—[illegible] "[illegible] *Zephyrus* [illegible] *Notus* and [illegible] [illegible]" (Ovid. Met. ix. 4 sqq.)

416. *Tridentem*—"[illegible] *spumas* [illegible] *Neptunus* [illegible] with his trident." The trident is sometimes assigned to Neptune, who is not to be confounded with Neptune. The three prongs of the trident symbolized the triple dominion of Neptune over lakes, rivers, and seas. *Spumeus* is perhaps rather "the foam-raising."

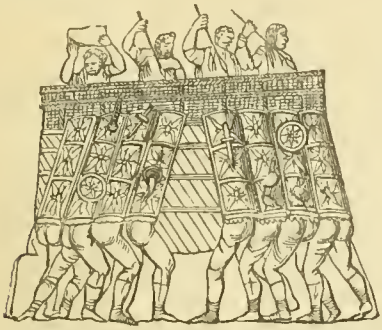
418. *Mortem*—taken by Servius as equal to a prior *pars*, "[illegible] [illegible] [illegible] [

by Ulysses. Observe the peculiar form of the gen. in *i*, on which see i. 30; ii. 275.

437. *Protinùs* is said to refer to time, *protenùs* to space, but the distinction is not fully borne out by examples.

440. *Sic* is to be joined with *indomitum*—"so ruthlessly do we see," etc., or "so furious a battle." In the line above, *bella* is used for *proelia*, as often in the poets.

441. The *testudo* here mentioned was one made of shields, and not the warlike machine of later times. Consult Ramsay's Antiquities.



442. The present tense is used, the better to bring us *in medias res*, and thus to impart life, spirit, and quickness to the narrative. How much more lively, and how much more indicative of magic speed is *haerent* than the prosaic *admoventur*.

Parietibus is to be pronounced pāryĕtĭbus by synizesis.

443. "With their left hands they present their bucklers to the weapons, to defend themselves; with their right they endeavour to grasp the battlements of the roof.

446. *His*—"with such weapons as these." Ultima, τὰ ἔσχατα. *Convellunt*—"pull at," i.e., "try to pull down."

448. Observe the difference between *decus*, *decŏris*, and *decor*, *decōris*.

451. *Instaurare animum*, for *reficere*, *recreare*, is very seldom found, if ever, elsewhere. "Our fiery spirit was re-kindled."

453. Observe the variation of expression in this sentence, and the ornament bestowed on a matter of so humble a kind—LIMEN, *fores*, *usus* and *postes*, being all employed to the same object. *A tergo* is not confined to *postes relicti*, but applies to the whole sentence, as Dr Henry rightly remarks, Class. Mus. vol. vii. Translate, *freely*, thus: "In the rear (of the building) there was an entrance, and a secret door, and a passage which afforded communication between the different parts of Priam's palace, [*pervius*, i.e., *ita patebat ut familia regia per plures domus, sive palatii partes dispersa, ex una in alteram facile transire posset, vitato antico limine*,] and [there was] an unguarded postern."

456. *Incomitata*. Greek and Trojan matrons were not in the habit of going forth alone. See Hom. Il. iii. 143. *Saepius solebant*—such pleonasms are frequent among ourselves.

457. *Ad soceros*, "to her parents-in-law," i.e., *ad socerum et socrum*, viz., Priam and Hecuba; so below, 579, *patres=patrem et matrem*.

Trahebat—this verb suits well the half-walking, half-running, tiptoe gait of a child led by the hand.

458. *Evado*, "I mount," i.e., *adscendendo supero*. *Fastigium* means the extreme point of a thing; here, therefore, there is a superfluity of epithet, similar to Ovid. Met. ii. 1, *Regia solis erat sublimibus alta columnis*.

459. *Irrita*, "useless," not that they failed to inflict wounds, but that they were unavailing to prevent the destruction of Troy.

460. "A turret standing on the precipitous ledge of the building, and raised high in air, with very lofty pinnacles (or, raised high in air from the topmost roof), from which (tower) all Troy, and the ships of the Greeks, and the Achæan camp were wont to be seen, having attacked on every side with iron weapons, where the highest storeys rendered the joinings less firm, we tore from its lofty *position* and hurled forward (on the foe)." *Turrim* is governed by *aggressi convellimus*, but it suits the translation best to take the acc. first.

462. Note the *mesozeugma* in *solitae* agreeing with *naves*, the *middle subst.* of the three to which it belongs. For an example of *protozeugma*, in which the adj. agrees with the first only, see Æn. i. 623, 4. *Casus mihi cognitus * * * nomenque tuum regesque pelasgi.* A case of *hypozeugma* may be found in Ecl. i. 58, 59.

466. *Trahit*. Although the two preceding verbs *convellimus* and *impulimus* are past tenses (Aorist), yet *trahit* is present, because its action immediately follows, and the time is *present* in reference to that expressed by them. Cf. 481-4.

Dare ruinam means, to "*fall with a crash*," but *trahere ruinam* suggests farther a considerable time occupied in the fall, and a greater extent of space covered by the fragments.

470. *Exsultat* expresses the quick motion of Pyrrhus bounding, now here, now there, now forwards, now backwards, his brazen weapons emitting a gleaming light.

471. Cf. Hom. Il. xxii. 93. Heyne pronounced the words *in lucem* to be either corrupt, or at best very tame and unmeaning, from the apparent redundancy in the

in lucem and *ex oculis*. Wagner and others adopt the reading, but excuse it on the ground that the whole point of the comparison lies in the gaining brilliancy of Pyrrhus being represented by the shedding splendour of the serpent with a new skin, and that therefore the idea of light and brightness may with propriety be repeated. Ladewig, however, thinks that there is any redundancy. He asserts that *in lucem* and *ex oculis* are in no manner contrast the former being opposed to *sub terra* and meaning simply "to the daylight," "visible," the latter to *frigida bruma*, signifying the warmth and revivifying heat of the sun's rays. The order which is somewhat intricate is as follows:—*Qualis ubi exuviis nitidus serpens, novus rebus juventa, cum gelidam tegebat hiemem sub terra, tumet, novus exuviis, postque, nitidusque juventa, conscendit in lucem, lubricus, et arva subdito pectore arduus ad solem, et micant linguis trisulcis ore.*

The tongue is called *trisulca*, though only divided into two parts, because its quick motion gives the *appearance* of three.

472. *Bruma*, i.e., *brevissima*, *brevissima*, the shortest day.

475. The serpent is said to be most venomous and most active after having recently cast his slough.

476. Virgil writes the gen. *Achetis* or *Achei* according to the word in question—if the latter a frequently occurs in the combination, *Achetis* will be avoided—thus *Achilli* will be used with acc. of the sol. dat., e.g., *iramatis Achei*. See l. 30, ii. 275.

477. *Sagrea pulex*—the vessels of Sagra. This island, one of the Cyclades, is at present called Sigre.

479. *Hipennis*—"two-winged axe," as by the woodcut. See Lawson's Antiquities.

484. *Ignotus*. For the difference of tone between this verb and the preceding, *cognovit* and *novit*, see above, note 401.

Ora dat, lessens, *dat*, lessens, or hands. See Dict. of Antiq. The above gives

grounds here distinctly marked—1st from the street to the vestibulum, 2d, thence to the *atrium*, through the *fauces*, and 3rd, into the inner *penetralia* from the *atrium*.

486. *Ut mulcet*, etc.—"Thus the crocodile has already been pacified." See 201, 202.

487. *Cetera*, *clamor*, and other words are used sometimes when they proceed from animals, from hoarse or shrill voices, from the place where the thunder is generated, or from the sea and waters. Cf. above, 208, *mugitus*, *mugitus*, *fremit*, and Aen. i. 124, *mugitus*, *mugitus*, *gemitus*.

Circum—"situated"—the central point particularly to the Aeolian mountains, or sound in the shoulders.

488. *Ingens*, lend, instead of superlatives, or the superlative applied to the weight of weapons expressed, but the house is said to be, because it is it refers the situation.

492. *Sufficere*—"to hold up against," "withstand," the attack of Pyrrhus. The use of *sufficere* is here omitted, as it is usually in which it may be easily supplied from the context. Cf. Aen. i. 12, 50.

Arcte, is to be pronounced as three syllables, *arcte*—Virgil often attributes the customs of his own times to those of heroic days, but see 1. 448 note. The arch was not invented in the Trojan times, and the word here means the frequent and violent blows, or rows, of a battering-ram.

495. *Fetis*—"is loose with its long, or cases of wooden." Cf. Aen. i. 126, *fetis*, *fetis*, *fetis*, *fetis*, *fetis*, *fetis*.

496. *Pyrrhum*—Hyginus gives *Pyrrhum*, on account of *pyrros* signifying in the preceding line, but Jahn and Forb. prefer the common reading. Virgil, Aen. v. 260, *pyrrhum*, *pyrrhum*, *pyrrhum*

503. *Illi*—this pronoun is used to denote what is well known, splendid, or remarkable. Translate—"Those fifty *famous* chambers."

It has been objected to *barbarico*, that, as it is a word applied by the Romans to mean *Phrygian*, it is in very bad taste to introduce a Trojan thus characterising his own country. But why is this necessary? May not Æneas use *barbarico* of the enemies of Troy in eastern Asia, with as much propriety as a Roman employed it in reference to a Phrygian?

506. *Forsitan requiras.* Almost all the best writers use *forsitan* with the subjunctive, to express a suspicion concerning a thing which is actually the fact. See Madvig, § 350, obs. 3.

509. The order is—*Senior nequidquam circumdat humeris trementibus aevo arma diu desueta.*

510. *Cingitur*—(middle voice)—"begirds himself with"—it governs *ferrum* in the accus. On the principle of Greek construction frequently referred to before, see above, 393, *induitur insigne*, and i. 228.

511. *Moriturus* means "*destined to die*" —*moriens*, "*in the act of expiring.*"

513. *Ara*—the altar of Jupiter Hercaeus.

515. *Nequidquam*—"without success:" *referring to the* RESULT. *Frustra*—"to no purpose:" referring to the *intention.* See above, 101.

516. *Praecipites*, i.e., *se praecipitantes*, "hastily taking shelter." *Condensae*—"crowding together," or, as an idea of *fear* is implied, "cowering together."

519. *Mens*, "infatuation"—it = μένος, or θυμός, and signifies any more violent excitement of mind, which urges a man to action.

521. *Defensoribus istis*—as *iste* has reference always to the second person, this phrase has usually been translated, "such defenders as you." But Forb., following Dr Henry, prefers to consider the *istis* as referring to the weapons just enumerated, and interprets: The time does not demand such help nor such modes of defence, (such defenders) as those weapons of yours; come rather to the altar, and have recourse to prayer. For instances of *defensor* applied to inanimate things, see Caes. Bell. Gall. iv. 17, where *subticae* are called *defensores.* So also is the bow of Hercules in Claud. in Ruf. i. 80.

522. *Non.*, scil. *posset nos armis defendere.*

523. *Tandem*, "I pray you."

526. *De caede Pyrrhi.* "From a wound given by Pyrrhus," i. e., having escaped being killed outright.

529. *Infesto vulnere*, "with deadly *aim*," or "weapon." *Lustrat*, "traverses" in *search of a place of refuge.*

530. The repetition of *jam* adds much to the vividness of the description—"and now, even now, he holds him in his grasp, and is in the act of transfixing him with his spear." Anthon. *Premere* is not equal to *transfigere*, but rather to *urgere*, "to press upon," which latter term is frequently applied to the huntsman in keen pursuit of the wild beast.

533. "Although he is now held in the very midst of death," i.e., although death assails him on one side in his son, and on the other in his own impending fate.

534. *Iraeque—voci* and *irae* are so closely combined (the former giving expression to the latter) that the poet uses the simple copula *que* after the preceding negative *nec*, when in prose a second *nec* would follow.

535. *At*—In prayers for good to accrue to any one, or for evil to befall him, *at* is used to express violent excitement of mind.

536. *Pietas*—"commiseration," "sympathy," "kindly feeling."

537. *Persolvant*, etc.—"May the gods return to thee in full measure a worthy retribution, and pay thee the rewards thou dost so richly merit."

538. *Fecisti me cernere*, instead of *ut cernerem*, by a Greek construction. Such a syntax is frequently employed when a *result* (as here), and *not* an *intention*, is spoken of.

541. *Talis in hoste fuit.* The peculiarity of this construction is well pointed out by Kritz Sall. Cat. 9, 2, and approved by Forbiger. Kritz asserts that this twofold construction of the acc. and abl. can find place only when the verb signifying some affection of the mind can be conceived of in two ways, either (1), so that by means of the prep. *in* with the acc., it is closely attached to some *object;* or (2), that being used in a general sense, and absolutely, it is more *accurately defined* by the abl. with the prep. *in*, this abl. indicating that thing in which is exercised the absolute action, or that which causes or gives rise to the action, and expressing that in which the affection of the mind is manifested. Thus, *talis in hostem fuit*, which forms one whole, bound together in close coherence, and which makes the SUBJECT of the sentence particularly emphatic, differs in conception from *talis in hoste fuit.* In the latter, *talis fuit* is used absolutely, *in hoste* being added as an after-thought for *nearer definition* =*quod attinet ad hostem.* Achilles was not of such a character, in the case of his enemy, Priam,—I mean. In the *case of an enemy*, an opportunity was offered of displaying himself such as he was in his *general character.* In this case more particular stress is laid on the OBJECT.

542. *Erubuit*—an instance of an intrans.

verb governing an acc. This construction is frequently found in such Latin and Greek. Cf. *Aen.* I. 61, and 131, cohortat *Zumpt* Lat. Gr. § 691, and *Matthiæ* § [illegible], and Goerenz on *Aen.* I. 61 and 131.

344. *Sine vulnere*—"without receiving a wound."

346. *Phoenissa pulsus ad te*—"driven to you, O Phœnician (Dido)." The contrast of *et hic* Hyrcanus, Arabes, and Wakefield to prefer *e* or *ex* vocative. But, from a comparison of Virg. I. 321 and other places, it is plain that the nom. verb is properly constr., even in sentences introduced by a relative, when that relative is equal to a demonstrative (such a construction, as *quod hic* and *hoc*). Translate, "which was at once assailed by the dark roaring Irene, and hence Zephyrus blows from the extremity of the land of the Mede." Commentators are divided as to the meaning of this passage. Heyne, Ruaeus, and others translate that Persia's upper part was contiguous to the farther extremities of the dominions of Media with Syrinx. Antiqu. and others, referring to Hor. I. 1, where Persicus is described as a bent bow, and, they say, that bow would be strained and curved. Professor Conington is inclined to adopt the opinion of Heyne, the meaning of the passage being "the simple explanation seems to be that the coast, as soon as the coast was reached, had with the wind and discovering to the ground the point coming immediately upon, and perhaps slightly covered, the farther harbor so as to obtain a set such a meaning *ipse* and *hoc* on this hypothesis."

347. *Rubescebat*. Tibull remarks that this *Rubor* was not for the respectable, nor merely denotes a certain degree of timidity and embarrassment, but is here employed to express fear and confusion, upon the occasion of the time. *Rubor* however is used [illegible] of more expressing certainly [illegible].

348. *Pyrois*—"[illegible]." [illegible] reading.

349. *Tonantem*—"[illegible]." Nonnus *Nonn.* [illegible]. There is no necessity for [illegible] Nonnus can with [illegible] [illegible] who Nonnus, which is [illegible] as [illegible] may. I [illegible] in this [illegible] the [illegible] Nonnus, being in reality the [illegible] of the [illegible]. The whole is said to have [illegible] may be [illegible] "I [illegible] [illegible] [illegible]

alone. He is on the roof looking down into the *impluvium* of Priam's palace.

Copia is used in the *sing.* in reference to soldiers, when regard is had not to any organised and disciplined body, but merely to a *numerous* and *tumultuous host.* See Kritz, Sall. Cat. lvi. 1.

566. It is to be borne in mind that Æneas and his companions were fighting from the tower of the palace. *Ægra*—because exhausted by fighting, or because they were perishing by a most shocking death—the scorching of the flames.

567. This, and the following twenty-one lines, are not found in the best codices, and are passed over, without illustration, in the commentaries of Servius, Donatus, and Pomponius. Tucca and Varius, who undertook the revision of the poem after Virgil's death, are said to have cancelled them, either because they deemed it disgraceful to the hero of an Epic to lay violent hands on a female, or because the verses appeared to contradict Æn. vi. 510 sqq. They are, however, of the same character as *the four* with which, in some copies, the Æneid begins, and are found in those MSS. which exhibit *the four* referred to. Moreover, their diction and finish mark them out as Virgilian, and, besides, the context would, without them, be incomplete. For, if Virgil did not write these verses, line 589 should exhibit *hic* or *tum* instead of *cum*, unless, indeed, we adopt the suggestion of Jahn, that lines 565 and 566 may be parenthetic, and that the connection will thus go on from *lustro* (564) to *cum* (589). But, farther, if the suspected passage be omitted, the sudden arrival of Venus, to urge Æneas to do what he was about to carry into effect of his own accord, will appear more uncalled-for, and her references, in *indomitae irae* (594), to the state of her son's mind as detailed in 575, and in *Tyndaridis facies* (601), to 567 sqq., will be wholly useless and inexplicable. In answer to the two main objections noted above, it may be urged—(1st,) That Æneas was fairly excusable for entertaining the thought of slaying Helen, seeing that he looked upon her as not only the cause of the whole war, but also as the betrayer of her recent friends; and when, at the moment he had been keenly reminded of the probable fate of his father, wife, and child, through her sinful weakness. The poet, it seems, had anticipated this objection in 583 sqq., and answered it in 585 sqq.—(2d,) In palliation of the *apparent* inconsistency with vi. 510 sqq., we need only be reminded that Virgil took his materials from various sources, and that he did little more than draft a full outline of the poem to be polished and completed by revision, but that he did not live to carry out his intentions. Heyne, Wagner, Thiel, Gossrau, and Forb. retain and defend the whole passage.

567. *Jamque adeò—adeo*, joined to the adverbs of time *nunc* and *jam*, has a restricted force.

Super—eram from *superesse* by *tmesis.* This disjoining of the verb is found even in prose writers.

568. *Servantem*, i.e., "lurking in," "keeping herself close in."

569. *Tyndarida*, i.e., Helen, the daughter of Jupiter, or, according to another story, of Tyndareus by her mother Leda. On the formation of feminine patronymics, consult Zumpt, Madvig, or Schmitz, Lat. Gr.

573. *Erinys*—on the mode of writing this word, cf. Blomf., Æsch., Prom., Vinct. 525, and glossary; Hermann Praef. ad Soph. Antig., ed. iii., p. xix. sqq., and also Ellendt Lex. Soph.

574. *Invisa*—"unobserved," or "*hated one* as she was," as below, 601. But see 568, 9, above.

575. *Exarsêre ignes animo*, for *animus ira exarsit.*

576. *Sceleratas poenas*—either, "punishment on a wicked wretch"—(Heyne and Wagner)—or "a punishment for her crime," (Wund., Thiel, and Forb.)—or "a punishment by which another crime would be committed." Gossrau.

577. *Scilicet* is expressive of strong irony. "*A pretty story, forsooth, that she,*" etc. See Kritz, Sall. Jug. 41, 3.

Patrias Mycenas—Sparta was, properly speaking, her native place, but Mycenæ is put for the whole country, as Agamemnon, its king, was the generalissimo of the Grecian army.

578. *Adspiciet.* In Greek and Latin the fut. is employed to ask in a tone of indignation what one does not wish to take place, or what he thinks will not occur. *Ibit*—"go in procession!"

579. *Conjugium*, i.e., *conjugem*, the *abstract* for the *concrete* noun, as often. So *servitium* for *servi.* See Kritz, Sall. Cat. 14, 1.

Patres=parentes—see above, *soceros*, 457. Wagner condemns this line as spurious for these reasons:—1st, Because Helen is said to be about to *revisit* her husband at Sparta, though *he* is even now at Troy, and will necessarily be restored to her before their departure. 2d, Because her parents are said, by Homer, to be already dead. 3d, Because it is ridiculous to mix a TURBA ILIADUM with the mutual salutation of friends long separated. Forbiger adds a fourth, founded on the omission of *que* after *patres.* In reply to these objections, it may be stated, 1st, that *conjugium* means not only her *husband*, but also all the pleasures of married life, and the duties of the marriage relationship, as *domum* means the *enjoy-*

[illegible] of [illegible] happiness. 584. That though Hector represents Leda as dead previous to this period, yet Homer (Od. 24) makes Iphianassa survive the murder of Clytæmnestra. The expression is a general one, and does not mean *Helen* and make Helen the last survivor. Her name, being leaving Greece, to be taken in their literal sense. Such modes of speaking are common with curselves. Besides, even were her parents dead, she might well be said to return to them when she revisited the place of their tombs. 585. That the substitution of attendants would naturally be more hearty when they saw the female captives shun it would be to them a sure proof that that city had been completely humbled which had dared to violate the rights of hospitality, to trample on the sacred law of marriage, and debase the character of a woman, and that too, a relative. 586. That the five concrete of two members, *connubia* and *demum* forming one of them, and having a kindred signification—*patres* and *matres* composing the other, and being also kindred in meaning; and that, therefore, since the *que* after *conjugium* is not at all necessary to the syntax, the poet is by no means chargeable with inconsistency in omitting it after *patres*. Compare also a like objection, viz.,—That Helen could not be supposed to exult for joy on her return to seeing her father, husband, and children, since, had she really loved them, she would not have left them. But to this, again, it may be replied that Helen will under the orders of an [illegible] [illegible], which being now fulfilled, she may reasonably be supposed to feel a lively concern for her native country and friends, and to be anxious by every affection, to return to her own [illegible]. 591. In expressing [illegible] of the poet *Æneas* [illegible] yet [illegible] the Latins [illegible] the *Phrygians* [illegible] such a way that it [illegible] [illegible] the case of the [illegible] [illegible] by the simple [illegible].

[illegible] *Æneas* [illegible] [illegible] [illegible]

595. *Cura nostri*, i.e., affection towards me, to be shown in defending and saving Anchises.

596. *Non* is here used for *nonne*, but it is more emphatic and forcible. The future is used in negative questions, which at the same time serve as exhortations.

Adspicere is used by the poets as equal to *circumspicere*, *invisere*, *anquirere*.

597. *Superet=superstes sit. Ne* should be joined to *superet* rather than to *conjux*.

598. *Quos—circum;* for a similar separation of *prep.* and *case*, see above, 278.

599. *Resistat — tulerint — hauserit.* The variety of tense is worthy of notice. The words are not put for *restitisset*, *tulissent*, and *hausisset*, but are designedly used to express that the care of Venus is *still* exercised, even while they are speaking, and that there *is* still danger, as there *has* been for some time past, of the *sword drinking their blood.* Our English idiom, requiring past tenses in hypotheses, has led some commentators astray.

601. *Tibi* must depend on *evertit*, as the *Dativus incommodi*, and not on *invisa*, as thus *invisa* will be more forcible, and the hatred will be made to appear *more general.* "It is not the hated person of the Laconian Tyndaris (Helen), nor is it the much-blamed Paris; (*but*) it is the unrelenting decrees of the gods, of the gods I say, that have overthrown for you this kingdom, and that are now levelling Troy from its highest pinnacle."

602. Cf. Hom. Il. iii. 164. *Culpatus*, "the blamed Paris" = *scelestus*, as *culpa* sometimes = *scelus.* The repetition of *divûm (anaphora)* gives a tone of peculiar solemnity to the intimation. Some books would spoil the beauty of the passage by substituting *verum* for the first *divûm*, in which the secret agents in the accomplishment of the great event are presented to the view of Æneas.

604. The following passage is particularly beautiful. It is based partly on Hom. Il. v. 127, xii. 13 sqq., 27 sqq., and partly on the descriptions of other poets. To draw away Æneas from the danger of the fight, to lead him to save his own family, and at the same time to preserve Helen, who had ever been her favourite, Venus opens the eyes of her son to behold the heavenly messengers, and convinces him thereby of the utter inutility of resistance. By this device of divine interposition, the poet saves the character of his hero.

606. *Caligat.* This verb, which usually means *visus caligine laborare, caecutire, (to be blind*, used of a person), is here equal to *caliginosum esse* (to be full of darkness). Some take it as transitive, "blinds you." Heyne objects to this and the next line, as being *parum commode interposita.* But Wagner defends them, on the ground that they supply the reason why Venus took away the cloud from her son's eyes, viz., that seeing the real state of matters, he might at once listen to her advice, and act upon it.

609. *Undantem.* This word is often applied to ascending *flame* and *smoke*, from the resemblance which they present to the successive surges of the sea.

610. *Tridenti.* Some books read *tridente*, on the principle that the abl. of substs. in *ns* is made in *e*, but that of adjs. in *i*. But the authority of the best MSS. is in favour of i.

Neptunus. Cf. Hom. Il. xii. 27 sqq. The enmity of Neptune to the Trojans is said to have been caused by the refusal of Laomedon to pay to him and Apollo the stipulated sum for their labours in rearing the walls of Troy. An attempt has been made to explain this story, by saying that since the temples in ancient times were so many *banks* for the deposit and safe keeping of treasures, Laomedon (i.e., the ruler of the people) had borrowed from the temples of Apollo and Neptune the amount of gold necessary for the expenses of his fortifications, but had failed to repay the debt, and hence his calamities. See Mitford, Hist. of Greece, vol. i., p. 104.

611. *Totamque—que* is equal to "*nay*," "aye moreover."

612. The Scaean gates looked to the Grecian encampment and the sea—hence they were much exposed, and are most frequently mentioned. Troy had *five* other gates. *Saevissima*, "most savage of all" (the gods).

613. Join *furens* with *vocat*, and thus the second particip. *accincta*, without a copula, will not be objectionable. "With her sword girt on, summons in frantic haste her allied band from the ships."

616. *Nimbo.* This must have been a dark cloud, since the goddess was unpropitious; but it became red and glaring by means of the light from the flames of burning Troy playing upon it. Consult the Classical Dict. on Minerva and the Gorgons.

617. *Ipse Pater*, i.e., *Jupiter. Vires secundas*, i.e., assistance which shall produce a favourable issue. *Sufficit* is here transitive, "supplies plentifully."

619. *Eripe fugam.* Since, from the entire ruin of the city, you can rescue nothing else, seize upon flight at least, i.e., the power of escaping. Jahn.

621. See note on 590.

625. *Ilium—Troja.* The repetition of the most prominent noun has a peculiar force and pathos.

627. *Accisam.* This word means the *first attempts to fell.* The order is. *ac veluti cum agricolae certatim instant eruere antiquam*

[illegible]

[illegible]

[illegible]

Anchises was said to have been maimed for divulging his intimacy with Venus, and to this it is supposed reference is made by him.

650. *Fixus*, i.e., *loco*. *Perstabat memorans*, "persisted in repeating his determination."

651. *Effusi lacrimis*, i.e., *in lacrimas*, "dissolved in tears." *Obtestati sumus*, or some such word, is to be supplied to govern the clause introduced by *sed*.

652. *Vertere* = *evertere*. *Cuncta*, *the fortune of all*, for the others were determined not to abandon him.

654. Observe *haeret* applied in different senses to *incepto* and *sedibus*. (Zeugma.)

661. *Isti janua leto patet*—"a means of approach to that death which you court is open." *Iste* has always a reference to the second pers.

665. *Eripis* for *eripuisti*, but stronger, as implying "thou hast rescued me heretofore, and art even now carrying out plans which shall keep me free from harm."

667. *Cernam*—this pres. tense is unusual, but the sense requires, "to see as I do *this day*." *Erat* (664) refers to the counsel adopted by Venus in reference to Æneas at a time now past—the results, however, *are still felt*.

670. *Nunquam*—"by no means." So we sometimes use *never*.

674. *Patri*, i.e., *mihi*, Æneas.

678. *Quondam* implies a taunt to Æneas, as if he no longer cared for his wife, when he was thus ready to abandon her to her fate.

682. *Levis apex*—"a slight tapering flame." Burmann takes *apex* to mean the thin conical top of the Phrygian cap; but line 685 is opposed to this view. The phenomenon was supposed to portend regal power to the person on whose head it appeared. See Æn. vii. 71 sqq., and Livy, Bk. i., c. 39. The science of electricity accounts satisfactorily for such appearances.

683. *Tactu* depends on *innoxia*, and not on *lambere*.

684. *Lambere*—this is a favourite word to express the flickering of a blaze, which so closely imitates the playing of the tongue round an object.

Mollis (i.e., *molles*) agreeing with *comas*, and thus the awkwardness of two epithets to *flamma* will be avoided. *Pasci*—combustible matter being the *food* of *fire*, the blaze is said to *browse* upon the hair.

685. *Trepidare*—means to run around Iulus under the influence of dread and anxiety, but there is not contained in the word any idea of running *up to*. *Metu* depends on *pavidi*.

686. *Sanctos*—as sent from heaven.

688. *Coelo*, i.e., *ad coelum*, as often in the poets. *Tetendit*, observe the *zeugma*.

690. *Adspice nos; hoc tantum*. Wagner, comparing such phrases as *pugnam pugnare*, *furorem furere*, *aequora currere* (=*cursum maritimum currere*), would remove the semicolon after *nos*, and interpret, "cast upon us but this one propitious glance," as if it were *hunc tantum adspectum nos adspice*.

But the more simple explanation is to be preferred—"Look upon us: this only do I beg—for one glance is sufficient to excite thy compassion." Gossrau omits the punctuation marks after *tantum* and *et*, and, viewing *et* as placed in a somewhat unusual position, would interpret thus: "And, if we merit so much kindness as this (*tantum hoc*), on account of our piety, then father," etc. For a full discussion of the passage, see Forb.

Ladewig favours the interpretation of Wagner, making *hoc* depend on *adspice* (as *id* in the phrase *id te hortor*). Anchises was seeking for a second augury to confirm the first. See Judges vi. 39.

692. *Fragore*. Wakefield, Lucr. v. 318, explains this as meaning a *bursting* of the *heavens*, and a dividing of the clouds.

Que="when." This conjunction is often used when the writer hastens from one subject to another, or when he indicates that something is hastily executed after another, so that no time, as it were, elapses between the two events. See Wagn. Quaest. Virg. xxxv. 6, and cf. Æn. iii. 9; vi. 499; Geo. ii. 80.

693. *Laevum*—"on the left," which was propitious. Cf. Geo. iv. 7.

694. *Stella*—a kind of meteor.

696. *Ida*—a mountain near Troy, much celebrated for its pines, pitch, etc.; it still retains the ancient name. *Claram*—"distinctly," "visibly."

697. *Sulcus*—the meteor left a *furrow*—track, in the heaven, which was conspicuous by its greater brightness after the brilliant nucleus of the fiery body had descended lower to the horizon.

703. *Vestro in numine Troja est*. Anchises, who was skilled in augury, drew from the omens that Iulus would prove a glory to his race, and would restore the kingdom of Troy in another land. Therefore he says, "Troy (i.e., the Trojans—the Trojan race and interest) is an object of your guardian care and solicitude: it is not yet entirely overthrown: it will rise from its ruins, and once more rule in power." This is the explanation adopted by Burmann, Wunderlich, Wagner, and Forbiger. Heyne's is different, but does not deserve mention.

705. *Clarior*—"more distinctly."

706. "And the burning piles roll the (intense) heat nearer." The expression is equal to *incendium serpit propiùs*.

707. *Ergo age* is said with a certain degree of reproach and incitement, as hasten-

[illegible] who has been unnecessarily causing delay.

Impiorum [illegible] *hospes*, used as Greek [illegible] "[illegible]."

708. *Nunc*, [illegible], i.e., will take you upon my shoulders.

709. *Quæ* [illegible] separated by *tmesis*.

711. *Longe secreti*. They are to keep separate, lest a crowd should excite suspicion, and tell their purpose. The servants, too, were sent by different routes.

712. *Amicus Anchises*, [illegible], for the more or more expensive, [illegible] *obsitis* [illegible].

714. *Dum ad Cereris templum*, by contrast, for [illegible] *templi*, etc. Servius assigns three reasons why this epithet is applied to the temple of Ceres—1st, Because of her being deprived of her daughter; 2d, Because her priest, Polybœtes, had been slain in the war; and 3d, Because her worship had, of necessity, been suspended during the ten years' siege. Wagner and Forbiger say, "Because the temple was in an unfrequented and solitary place out from the city."

715. *Religione sacra*, "rites of its veneration," "worship."

718. *Me, heroes tecum*—rather *et*, which is far more usual form of the prep. used by Virgil when it is placed after the governed subst., or between the subst. and adj. This excuse is ingeniously devised by the poet to make the history agree with the common story, that Anchises here the sacred things. Cf. above, 167, and see 1 Chron. xxii. 8.

719. Orpheus is said to have introduced into Greece the custom of purification previous to touching anything sacred. Himself was supposed to pollute with the most inveterate contamination; cf. 167. The custom of using *running* water for such purposes originated in a sufficiently evident fact, and was carried so far as that attendants on solemn occasions *poured* a stream of water out of ewers on the hands of those who were to take part in the religious ceremony.

721. *Latet humentes*, i.e., *humentes tum late pinnas latet extentas*, etc. This is an instance of the well known construction—"the sense of the member object" after a pass. verb. See 1. 228, and Ecl. 1. 55.

722. *Vestæ*—*pelle*, i.e., *cum ex pelle linteum contexit*. *Super*—*insuper*, by *tmesis*—or take *super* as an adv.

724. Why does not mention the sons here described? The appropriateness of respect and non-penalties seems does not require to be dwelt upon.

725. *Per opaca locorum*. Cf. Georg. 1. 201, and Æn. 1. 422; Kritz, Sall. Cat. 47, 2. The phrase *opaca loca* as [illegible] [illegible].

727. *Concretam ex aquore*. Heyne and Wagner join these words in syntax, with the [illegible] "[illegible] from a compact mass, having been collected from the country's [illegible]." Forbiger, [illegible] and Voss, [illegible] [illegible] as to sense, and as [illegible] *adverse* as [illegible] is used in Greek. This adverse [illegible] which means "a mass of frozen dust or snow," is opposed to that which [illegible] [illegible] *a distance*.

729. *Insuetus*—"[illegible]."

731. *Ferrugo*, i.e., a southern path leading to Ida and Antandros, and away from the port of the country.

734. *Omnes* [illegible], all the dangerous part of the country. Heyne accepts Martland's conjecture of [illegible] for [illegible], but this seems [illegible].

736. *Ingressus*. Not through fear, but his elevated position gave him a wider range of view.

738. Wagner would [illegible] as a *dicrot*, and thinks it a [illegible] of dactyls. Only *est*, and *Sol*, and would have the [illegible] in Virgil. *Nosse quod* is equal to *cognosse*.

739. *Conlucent ingenti*, etc. This is an example of the *Enallage* [illegible] use of the adj., by which a thing is represented as *already done* though in reality it is to follow as a consequence of the action of the verb on which its subst. depends. The phrase is somewhat similar to the English one, "kill a man *dead*," "strike him *dead*." Cf. Hood, Dream of Eugene Aram:

> Alone I cleansed my bloody hands,
> And washed my *forehead* and

For other instances see Geo. I. 44, 320; Æn. I. 63, 100; and above all, Æn. II. 237, *Nocte latentes conlucent*.

738. Heyne would join [illegible] with [illegible] on the ground that [illegible], without an object of this kind, is frigid, and that [illegible] [illegible], as opposed to [illegible] [illegible]. He argues further, that Virgil, in using the [illegible], has regard to Cassandra's history as well as his own loss. But Heyne and Forbiger explain the syntax thus: *cuncta* [illegible] *cuncta*, *omnia subsitit*, *ea omnia de eo ea lassa recedit* (sat down through exhaustion), [illegible] Wagner argues that *subsitit*, etc., are used in the [illegible] of the subjunctive by a Graecism. But Forbiger considers lines 738-9, as taken by the [illegible] as to constitute an independent question—the answer to which is found in [illegible]. Two subjunctives would then be [illegible].

741. *Infaustæ*. This word is used in an unusual signification—it is here equal to "[illegible]," but its usual meaning is "[illegible] to a change of sentiment."

742. *Tonantis aditu*, etc., i.e., a hill on which was a temple of Ceres of old date. On the omission of *est*, see note Æn. I. 2.

745. *Incusavi deos hominesque.* This is the usual formula in reference to those who complain grievously of their lot. The phrase is also used to signify *everybody without exception.* The line is hypermetrical, the *que* being joined by *synapheia* to the first word of the next verse. Weichert supports the various reading *deûmque*, so as to avoid this excess of syllables; but Jahn argues against him, that the old form *deûm* is never used in this particular formula. Wagner conceives Virgil to have used the hypermeter here to avoid the *homoioteleuton* in the words nat*umque*, vir*umque*, homin*umque*, deum*que*. Dryden suggests, that "It was not for nothing that this passage was related with all these tender circumstances: —Æneas told it—Dido heard it."

746. *Crudelius*, "more grievous," "more afflicting."

749. *Cingor — armis*, refers particularly to the re-adjustment of his shield, which had necessarily been displaced to make way for his burden. Peerlkamp pronounces the line spurious: because (1st) *Repeto* recurs so soon again (753); and because *cingor* is a term applied to the putting on not of a *shield*, but of a *sword*, which Æneas would not have laid aside.

750. *Stat*, i.e., *decretum est apud me.* The fuller form is *stat sententia.*

754. *Observata per noctem*, i.e., with as much accuracy as I could, seeing it was during the night that I *had taken* observations, and was now examining the marks again.

755. *Silentia*—poetic plur. See Schmitz Lat. Gr., § 76, n. 1; Madvig, § 50, obs. 1; Zumpt, § 92, n. 1.

757. *Me refero*, i.e., *visurus si fortè*, etc. Such a verb is often omitted before the particles *si*, and *si fortè*. Cf. Nepos, Hann. 8. The repetition of *si fortè* indicates the most ardent desire for a thing which was in itself very doubtful and improbable. Wagner encloses the second *si forte* in commas, making it = εἰ τύχοι.

759. *Ad auras.* Wagner, (Quæst. Virg. x.) collating the passages where *in auras* and *ad auras* occur, endeavours to show that *ad auras surgere* is said with regard to those things which raise themselves from the earth so far as yet to touch it, or at least to be elevated but a small way above it; while *in auras surgere* means to rise clean into mid-air. See above, 699, and Ecl. i. 57.

761. *Asylo* (a, *not* and συλάω, *I despoil*) —sanctuary of Juno, because she favoured the Greeks. The spoil was carefully guarded for equal distribution. Virgil places the temple of *Juno* in the citadel, thinking of that which was built to her on the Roman capitol.

762. *Phoenix—Ulixes.* See Class. Dict.

764. *Mensae*—tables, including also tripods, and such like. *Auro* is the *abl. of the material.* Consult the Grammars, and see Æn. i. 655.

768. *Umbram*—various reading *umbras*—but when *umbra=nox*, the darkness of night, Virgil uses the sing.

771. The story which follows is necessary to justify Æneas in contracting a marriage with Lavinia; but we shall see, in Book iii., that it leads to difficulties, if not contradictions. It is doubtless one of the passages which the poet would have altered had he lived to revise his work.

772. *Infelix*, i.e., "lucklessly lost to me." She could not be called *infelix* who had now been received under the protection of Cybele (788) and made a deity, (*nota major imago*—beauty, size, and height of body being properties of the deities).

774. *Stetĕrunt.* The penult is here shortened as frequently. See Ecl. iv. 61, and Geo. iv. 393.

776. *Indulgere insano dolori.* "Give way to excessive grief."

779. *Fas* is nom. to *sinit*, and not to *est*, understood; there ought therefore to be only a comma after it.

780. *Longa exsilia*—(*obeunda*, "are to be undergone,") "tedious wanderings in distant lands." *Exsilia* is often used for *exsilium. Arandum*—a favourite phrase in reference to sailing.

781. *Lydius Thybris*, i. e., Etrusean. The epithet Lydian is employed in accordance with the anciently received opinion that the Etruscans were a Lydian colony.

Instead of *et* at the beginning of the line, some books read *ut*, and some *at*. Wagner and Forb. approve of *et*.

782. *Opima* signifies that Æneas was to come to a rich and well cultivated country and not to one waste and barren.

783. *Res laetae*—"prosperity," "a rich kingdom;" *parta*—"has been destined."

784. *Lacrimas Creüsae*, i.e., *propter Creüsam effusas*—"tears for Creüsa;" on the syntax, cf. note, Æn. i. 462.

785. On the proper names here found, consult Class. Dict. *Sedes superbas*, i.e. *regiam superborum dominorum.* Perhaps "lordly halls" would express the idea.

787. *Dardanis*—on feminine patronymics, consult Zumpt, Madvig, or Schmitz, Lat. Gr.

788. *Magna D. Genetrix*—Cybele detains her to be one of her companions. Cf. Paus. x. 26, i.

789. "*Plenus affectûs versus*," says Heyne. Cf. Propert. extr., 73, 74, *Nunc tibi commendo communia pignora natos*

792. *Ibi* is used of time, for *tum.*

Ter repeated is used for *aliquoties*—"several times"—a definite number for an indefinite, as we say "a hundred times," "fifty times," etc.

Idæ, [illegible]—[illegible] for [illegible]. [illegible]

[illegible]

[illegible]

[illegible] *Ilium*. [illegible] [illegible] [illegible]

[ÆNEAS LEAVING TROY.—*Vatican Manuscript.*]

BOOK THIRD.

ARGUMENT

AFTER the overthrow of Troy, Æneas builds a fleet of twenty ships at Antandrus, and having set sail in company with a considerable number of fellow-exiles, lands first in Thrace. There he begins to found a city; but the shade of Polydorus (a son of Priam, who had been slain by king Polymnestor) warns him to avoid the cursed land, which he immediately abandons (1–72). Reaching Delos, he consults the oracle of Apollo with regard to his journey and final settlement, but, by a misinterpretation of the response, he steers for Crete instead of Italy (73–120). Here, again, ill omens and a plague retard the building of his rising city; but being accurately and distinctly instructed by the Penates, who appeared to him in sleep, he finally directs his course to Italy (121–191). But he is overtaken by a storm, and is wafted to the islands, Strophades, infested by the Harpies (192–269), thence to Actium, where he celebrates games in honour of Apollo (270–290). Passing Corcyra, he lands in Epirus, and finds it ruled over by Helenus, one of the sons of Priam, to whom, after the death of Pyrrhus, the kingdom had fallen, and along with it Andromăche (formerly the wife of Hector). He is received with great kindness by these his former friends, and instructed by Helenus in all the labours and dangers that yet await him on his voyage (291–505). Crossing to the Italian shore, he coasts southward, and approaches the district of Sicily near to Ætna, where he narrowly escapes the Cyclopes, by information of a Grecian, who had been abandoned on the island by Ulysses, and again stands out to sea (506–683). The warnings of Helenus enable him to escape the dangers of Scylla and Charybdis, and after a circuitous course to reach Drepanum, where his father Anchises dies; and whence setting sail he is driven to Carthage (684–718). The action of this Book extends over a period of seven years—from the sack of Troy till the arrival of Æneas in Africa. The historical, geographical, and mythological references are very numerous, and afford proof of the great learning of Virgil in these

[illegible]

1. *Iam Troiae Troiana et Asia.* So Ribb. and Conr. and Hor. Epod. 1, 2, *Iam Troia.* The kingdom of Troy extended eastward to the river Aesepus, and southward to the promontory of Lectum opposite Lesbos. Nine years were necessary to him, and a second contingent during the war.

2. *Immerito.* "*Undeservedly,*" in observing such a fate. The crimes of Laomedon and Paris were the cause. Cf. Hor. Od. II. 2, 21, and III. 6, 1. *Iactor quoque* compare the phrase *iactari quoque*, and note, E. *Superbum* is not used in a bad sense, but is equal to "*exalted,*" "*glorious.*"

3. *Ilium,* "the citadel," *Troia,* "the town." *Neptunia,* built by Neptune, in conjunction with Apollo. Cf. Hom. Il. xxi. 446 sqq.

Fumat. Probus and Wakefield (on Lucr. v. 415) deem this an abbreviation for *fumavit.* But it is better to consider it, with Forb. and others, as a pres. used with design, and affording a peculiarly appropriate sense. The fall of Troy was instantaneous, hence the aoristic perf. *cecidit*—but the smouldering ruins *continue* to emit smoke for a long time, even till Æneas *resolves to emigrate,* or is ready to depart; hence *fumat.* *Humus*—*ab humo.* Serv.

4. *Deserta,* "remote," "in a different part of the globe." It applies to Aeneas and his followers only, and not to other Trojans under Antenor, Helenus, etc.

Deserta—"thinly peopled." For a discussion of the different readings and interpretations see Forb.

5. *Longe sevo,* the apparition of Hector, L. 293, the anniversary of Venus, 119, the falling star and the thunder, 693; the worship of Ceres, 708; and the lustral rites, 682. Other conjectures, not approved, may be seen in Forb.

6. *Sub Antandro Phrygiae et Troiae sub ipsa Antandros* (what afterwards became) "St Dorothy." This town, with Strabo, at the foot of Mt. Alexandria, near the height of Ida, from the vicinity of which wood in order was procurable. Moreover, "we present with wooden lumber."

7. *Iuncta,* etc. This passage has been adduced as an instance to prove that even Virgil's genius occasionally deserted; or, that this is one of the places which the poet would have altered, had not death prevented a second revision. The prudence of Crassus (Cicero), it is alleged, ought to have rendered [illegible] of the Trojans and, [illegible] the wooden horse were to cost. But it is to be remembered, 1) That Crassus had tested from correct, which prevented the hope of an immediate settlement in Italy, 2). That Aeneas knew of no country called Hesperia, as Hector knew, and that the legend referred to his *Iamque Thyrrhenus* was most likely capable of being so to him, and 3). That an oracle referred. Aeneas might not have felt full confidence in the prophetic inspiration of his wife, which, indeed, is evidenced by the period (187), Quae ad Hesperiae [illegible]

Sacra is [illegible] and *patria.* See Gen. I. 473. *Dona*—for examples of divine governing [illegible] see Ang. [illegible] 79, 219.

8. *Et.* This conjunction (see post, 24) like the Greek [illegible] frequently connects two parts of a sentence, which one event is said to follow close upon another. It may frequently be translated by "while," as Gen. II. 80; Ilia. II. 692 etc.

Fatis. Heyne takes this word as the abl.—"by," "in consequence of the warnings of the deities." But Wagner more properly [illegible] it as a variety of the phrase *dare vias* [illegible] and thus makes it a dat. *Fatis,* as the old, after [illegible] opinion, would be redundant.

10. Wagner thinks that *et* [illegible] responds to *ex,* 8, and treats [illegible] equal to *et tum,* (καὶ τότε δὲ), as *que* is equal to *et* in most generally, a relative to a word, and a [illegible] NARRATIVE. See Ilia. [illegible]

12. *Immotus et mensis.* Heyne interprets the conjunction *que* [illegible] of the other; but Forb. [illegible] the [illegible] the latter expression. See his note, [illegible] and cf. L. 704.

14. *Minerva*—the shield of Mars. Greek, as well as Latin poets, attract to account Thrace to Mars as his favorite haunt. Hom. Scut. Herac. Ovid, Her., etc., might be quoted in proof. See Forb. [illegible] to suppose Minerva Europe.

Fundo—[illegible] "the Trojan, or far away from Carthage, or, *primo aestate,* "in extremity [illegible]"

14. *Iamque*—an example of a [illegible] formed from an [illegible] verb. Cf. Hor. Od. [illegible] 11, *Iamque rubet Liberque,* [illegible] Ib. 6, 1, *Iamque rubet Pomona,* [illegible]

Arvi Lacaenae—the [illegible] Lycurgus—according to the [illegible] offered by him to the introduction of the

worship of Dionysus, and the use of wine. Cf. Hom. Il. vi. 130 sqq.

15. *Hospitium antiquum*, i.e., between it and Troy there was a "bond of hospitality of long standing." Ties of hospitality were considered by the ancients as the most sacred of all obligations, binding not only on the individuals who had first contracted them, but also on their descendants. See the classical writers, *passim*. Not only single persons, but also *states*, were thus connected.

Sociique Penates — their Penates, too, were confederate with ours. Polymnestor had married Ilione, eldest daughter of Priam.

17. *Prima moenia*—"my first city," viz., Ænos; it was situated near the mouth of the Hebrus (*Maritza*), opposite Samothrace. It is now called *Ænos* or *Eno*. It was in existence, however, long before the arrival of Æneas, but Virgil endeavours to connect it with his name, confounding it perhaps with *Ænia* on the Thermaic Gulf (Gulf of Salonika), the inhabitants of which regarded Æneas as their founder.

18. *Æneadas*, etc. "I call the town (the inhabitants rather) Æneadae, a name derived from my own."

19. *Dionaeae matri*, i.e., "To my mother, Venus, the daughter of Dione," according to one genealogy. When Venus is called Dionaea, *affection* is always implied.

Matri divisque. When offerings were made to one deity in particular, it was customary to invoke that god first, and the others afterwards. Cf. the Greek phrase Ζεῦ καὶ θεοί, and such like.

20. *Auspicibus*, "the favourers." Cf. Hor. Od. i. 7, 27, "*Nil desperandum auspice Teucro.*"

Nitentem—"*fat* and *sleek*," rather than "*white*." The colour was a matter of minor importance. Cf. Hor. Ep. i. 4, 15, *Me pinguem et nitidum bene curatâ cute vises.*

21. *Coelicolûm*. This abbreviation of the gen. plur. is found more especially in the case of Patronymics in *es* and *a*, of certain compounds with *cola* and *gena*, and of some names of nations.

22. *Tumulus*—not a funeral mound, but a "heap of sand" gradually raised over the unburied corpse of Polydorus by the action of the wind and waves. See Eur. Hec. i. 26, and 697 sqq.

Quo summo—there is here an inversion of the syntax:—Transl., "on the summit of which." Such examples are very common —*summus mons, proxima allaries*, etc. etc.

23. *Hastilibus horrida myrtus*. Polydorus was slain with javelins, which he represents as taking root and shooting up from his body. The myrtle is specified because "*litora myrtetis laetissima*," Geo. ii. 112 and 447. *Horrida* is applied to anything which presents a rough or prickly exterior.

24. *Viridem sylvam*—"the green shoots."

25. *Tegere*, i.e., *velare*, is the verb properly used with reference to crowns and garlands in sacred rites. The myrtle was sacred to Venus, and hence peculiarly fitting in this case.

27, 28. We have here an example of the indefinite *(quae)* responded to by the demonstrative *huic*, instead of the usual construction of the antecedent followed by its relative; see note 95, below. For simplicity we may arrange the words thus—*guttae atro sanguine* (i.e., *atri sanguinis*) *liquuntur huic arbori* (i.e., *ex hac arbore*) *quae prima vellitur* (ex) *solo, ruptis radicibus.*

29. *Tabum* is any fluid (more especially blood) in process of corruption.

30. *Gelidus sanguis*, etc.=*sanguis fit gelidus et coit*—"my blood runs cold, and freezes through fear." This is an example of the *proleptic* use of the adj. See note on Æn. i. 63, and ii. 736.

31. *Insequor convellere*, etc. "I proceed to tear up the tough shoot of another (stem), and thoroughly to examine into the cause still secret to me." This passage has been almost literally translated by Spenser, Faery Queen, i. 2, 30:—

He pluckt a bough, out of whose rift there came
Small drops of gory blood, that trickled down the same.
Therewith a piteous yelling voice was heard
Crying, "O spare, with guilty hands to tear
My tender sides in this rough rind embar'd:
But fly, ah! fly far hence," etc. etc.

34. *Agrestes nymphas*—the Hamadryades. See Class. Dict.

35. *Grādivum*, from *Grādior*, i.e., "*magnis gressibus incedit in pugnis*"—the majestic mien of the god is thus suggested. Some derive it from *gravis deus*, and others from *gramen*, but these latter etymologies are not to be approved of. The first syll. is here long; it is occasionally short, retaining the proper quantity of its primitive. Proper names do not so strictly follow the rule of derivatives as common nouns. See Bentl. on Hor. Od. iii. 25, 9, and Forb. on Æn. i. 343.

Getae—put for their neighbours the Thracians, for the former lived *north* of the Danube in Dacia. See Mr James in Smith's Dict. of Geog.

36. *Ritè* is usually employed in reference to the services of men to the gods; here it applies to the gods who, *according to their custom*, assist mankind.

Secundarent—"render favourable." *Levarent*—"take away the unlucky appear-

[illegible] of," "[illegible]." See Her. Od. [illegible] 17, [illegible].

[illegible] *obstitit* [illegible] — "place [illegible] (*obstitit*) the [illegible]."

[illegible] Wagner considers the position to be a [illegible] of general. Ibis, with more [illegible] [illegible] as superior and [illegible] — first the [illegible] of [illegible] and [illegible] to [illegible], and then [illegible] the [illegible] expiratory of the [illegible] [illegible] of the blood and [illegible].

41. *Jubet* [illegible] with *patera*, but with [illegible]. *Jubet* is used to [illegible] [illegible] attention to what ought to have been previously done.

42. *Patera*, "[illegible]." *Nos*, Jubet with [illegible], as by the arrangement two [illegible] are brought out: (1), I am not a [illegible], but (2), Troy now my birth. The [illegible], however, [illegible] is a [illegible] to [illegible] [illegible] of the [illegible], [illegible] [illegible] [illegible]

61. Instead of *linqui*, some books read *linquere*, but the former is to be preferred. See Forb. in loc.

Dare classibus austros. This is not an *hypallage* for *dare classem austris*, but is a natural and regular expression, seeing that it *depends on the will of the mariners* whether the sails be *spread to the wind* or not.

62. *Instauramus*—simply "perform," not *renew*, for no funeral rites had been previously celebrated.

63. *Tumulo*—not "for a tomb," but, as there was somewhat of a mound already, it is, "a large quantity of earth is added *to* the mound" which had already been formed by the action of the wind on the sands, 22, the cornel shoots catching and retaining objects driven upon them.

Stant arae. Heyne thinks one altar only is meant; but Forb., comparing 315, below, where Andromache erects *two* to the manes of Hector, and Ecl. v. 66, where Menalcas vows *two* to Daphnis, suspects that two must be intended here also.

64. *Moestae—exhibiting tokens of sorrow*, in an *active* sense.

65. *De more*—"as custom required." *Solutae crinem.* See i. 480, and on the construction, note i. 228.

66. *Inferimus*—an appropriate verb as applied to libations of *water*, *milk*, *wine*, and *blood*, which together or singly formed usual offerings to the dead. From this verb *inferiae* is formed. Forb.

Tepido lacte—warm milk, newly drawn from the udder. *Cymbia*—long, narrow bowls, shaped like a boat.

67. *Sacri sanguinis*, i.e., "of holy blood," blood of the *consecrated victim.*

68. *Condimus*—"we lay to rest." This is in accordance with the opinion of the ancients, that the spirit remained in the tomb along with the corpse until the body had been dissolved by putrefaction, (hence such phrases as *manes elicere, excire, sepulchris)*; and that in the case of those unburied, the spirits roamed about until the raising of the tomb, and the offering of the *inferiae.*

Supremum—not to be taken as an *adv.*, but as the acc. of the object depending on *ciemus.* This is the *inclamatio* or *conclamatio*, which was performed *three* times—*First*, when the body was carried out of the house; *second*, when it had arrived at the pyre; and, *third*, after the conclusion of the ceremony and the finishing of the *tumulus.* A common form of this *acclamatio* was, "*Have, vale, pia anima.*" With this passage read carefully in a text book of antiquities the funeral ceremonies of the Romans.

69. *Prima fides*—in Spring, when the weather became favourable for navigation, and they could with confidence venture out to sea—"as soon as they could have confidence in the deep."

70. *Placata venti dant maria*—the winds, by *ceasing to blow*, leave the seas peaceful.

Lenis crepitans—lenis = leniter—"gently whispering." Forb. We feel inclined, however, to give *lenis* its full sense as an *adj.*, for two ideas are thus suggested, the one of which seems necessary to modify the other.

Auster does not mean the *south wind*, as that breeze would not be favourable to those sailing from Thrace, but is put for the wind generally.

71. *Deducunt*—"haul down," for the ships were dragged up on shore during the winter.

73. On *Delos*, see Class. Dict., or Smith's Dict. of Geog. *Medio mari*, i.e., "in the deep sea," as below, 104 and 270. Some suppose *medio* is employed because Delos was considered the *central* island of the Cyclades.

74. This line is remarkable for the prevalence of the spondee, and for the two examples of hiatus, the first of which is excused, as it is *in arsis*, and the second as occurring in a proper name. See Ecl. ii. 24, 53; Æn. i. 16.

Neptune was supposed to delight in the Ægean Sea, hence the epithet *Ægaeus. Matri*, i.e., Doris.

75. *Arcitenens*—"the archer," τοξοφόρος, i.e., Apollo. *Pius* is applied to him, on account of the gratitude he showed to the island of his birth. Any one will easily see that this reading is much preferable to *prius.*

76. *Mycono e celsâ.* The various readings of this line are too numerous to be specified. The meaning is, that Apollo bound Delos to Myconos and Gyaros, as two *holdfasts.* On these islands, consult Class. Dict. or Smith's Dict. of Geog. The more common legend represented Delos as made stationary, in order to receive Latona *previous* to the birth of Apollo and Diana.

77. *Immotam*—"firmly fixed," whereas it had been floating about before. *Contemnere ventos*—"to despise the winds," as being now sheltered by the surrounding Cyclades.

79. *Veneramur*—"we approach with tokens of worship."

80. *Anius*, a son of Apollo, and a most celebrated priest. The union of the kingly and sacerdotal offices in the same individual is consistent with Homeric times. There is, doubtless, a compliment intended to

Augustus, as chief civil ruler, and Pontifex Maximus, and an approval expressed of the [illegible].

81. *Antiquos penates.* See l. 228 note.

83. *Hospitia.* Dryden considers this as the old Latin, "being a right of hospitality, conferred on." Others take it as the dat. *for old hospitium*, in form as the of hospitium. But it is better to take it in the abl. "in consequence of," "by reason of the right of hospitality formerly established between Anchises and Aeneas."

84. *Dardanidae.*—"Descended from the relation and with powers." Thomas Macrobius thinks that this implies not so much the age of the temple as the fact of the immovable, steady position of the island while, being free from earthquakes, all the first creation still standing.

85. "Give us, O God of Troy, a place (see Class. Dict.), a permanent settlement."

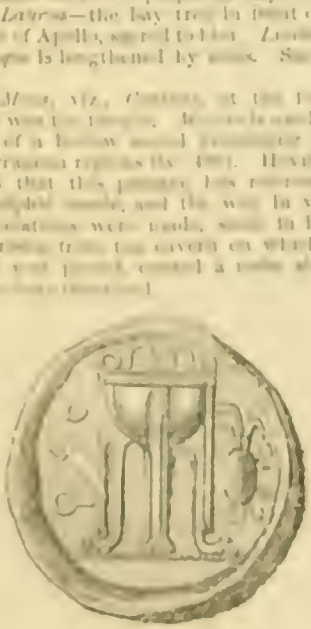
87. *Aeneae Troiae Penates* is explained by *res patriae*, etc., which follow.

88. *Quem sequimur.* On the dative, see cf. II. 522, note on II. 778, and II. 567.

89. *Pater*—Apollo Delphicus called Pater, *par excellence*. *Augurium* is used of all marks which the gods adapt to indicate their will to man, and hence came an oracle. *Diffundo*—the constantly brought out by the poet. It may be translated "Inspire," "Pour out into us with prophetic inspiration."

91. *Laurus*—the bay tree in front of the temple of Apollo, sacred to him. *Longaque*—the que is lengthened by arsis. See note l. 73.

92. *Moenia*, viz., *Cortona*, at the foot of which was the temple. Moenia and properly of a hollow sound proceeding from such [illegible] (Ov. 4[illegible]). Here remains that this passage has reference to the Delphic oracle, and the way in which its revelations were made, since in it the vapor issuing from the cavern on which the tripod was placed, caused a noise similar to [illegible]



Tripodas—"I regard this," says Thomas, "as the tripod itself, not the wooden, rather than it was supported on three feet, or because it was placed on the tripod as a covering. Adjoin the lower part the "Holy of Holies"—*sancta sacra*.

94. The comma is ambiguous, as usual. *Dardanidae* is the most suitable epithet to apply to the Trojans under the circumstances, as it points to their ancestor *Dardanus*, and to country Italy to which they were to go.

96. *Quem nobis.* This is a good example to illustrate the construction of the *dativus* prop. *quem* followed by the *demonstrative nobis*, instead of the more common case of the antecedent and relative. When this syntax is met with, it is usually explained as an involved and intricate order of the rel. and antecedent, but a little reflection shows that such is not the case. It is necessary to do more than simply call attention to a most striking example of the construction in Acts xvii. 23: "Whom therefore you ignorantly worship, *him* declare I unto you." We can fail to discover the vast advantage to emphasis from this form rather than from the plain and everyday phraseology, "I declare unto you whom ye ignorantly worship," or, "I declare unto you him whom ye ignorantly worship." See above, 27.

97. This and the following line are a literal translation of the words addressed to Neptune by Homer, Il. xx. 307, 8.

Νῦν δὲ σὺ Δαρδανίδῃσι φίλοις ἐν τείρεσι δώσεις
Καὶ σεῦ ἔπειτα σόωσι, τοὶ κε σῶν μνήσωνται ἀρωγῆς.

99. *Vetus Dardanus*, viz., on account of the double interpretation.

102. *Ultima Cassandra*—"predicting over the ancient hospitality."

104. *Cretes Troiae*—Jupiter's lands, Jove, Sol, Cretes and Jupiter in Crete. Dat. Mercurius is mentioned as admiring the oracle. The opposite advanced by this to prove Crete the place alluded by the poet, or the island from the Cretan Jupiter—Mount Ida—the worship of Cybele with the Corybantes and the Dactyls, etc. See note on 7, above, and on 186, below.

105. *Ilia Ioniae*, that target to the Ionians, the other two most [illegible] being *Ionia* and *Dido*. This is [illegible] called *Ilia* or *S. Troia*. Thomas, "the oracle," "that Ionian."

106. *Cretes urbes.* Here [illegible] is *vocabulum*, but in the Greek, he gives the number as [illegible]. This [illegible] is proof that the Ionians were not worried by the three points [illegible]

108. *Teucros*—a transversion of Pro Greek [illegible] Latin letters, the Jupiter [illegible] of Troia.

According to the most ancient fables, Teucer was a native of the Troad, the son of the river god Scamander and an Idaean nymph. Later traditions represented him as the son of a Cretan noble, Scamander, and Idaea, a Cretan nymph. Compelled by a famine to migrate from his native island to Phrygia, in company with his father, he there married the daughter of Dardanus, settled permanently in the country, and gave his name to the Trojans.

Rhoeteas oras, i.e., *Trojanas*—so called from the promontory Rhoeteum on the Hellespont.

109 and 110. Virgil has again translated literally. See Hom. Il. xx. 216–218.

111. *Hinc*, etc. "Hence (from Crete) came the mother (of the gods) who dwells in Mount Cybele (in Phrygia)—the brazen cymbals of the Corybantes, too, and the Idaean grove:—hence were derived the mysteries of her (Cybele's) rites, and hence, too, yoked lions drew the chariot of their queen." The Corybantes are confounded with the Curetes, though distinct from them. The Corybantes (whose name, as well as that of the Curetes, was derived from κόρος, κοῦρος, or from κόρυς) were the armed priests of Cybele, and worshipped their deity with dancing, the loud din of armour, and the sound of cymbals. Cybele is assigned *two lions* yoked to a car, in token that maternal affection can tame the most savage natures.

115. *Gnosia regna*, i.e., Cretan, from Gnossus, the principal town of the island.

116. *Nec distant longo cursu*—about 150 miles. *Cursu*, abl. of measure. *Adsit*, "be propitious."

118. *Aris*=*ad aras*, according to Heyne. Forb., however, considers it the *dat.*, and explains "*victimas quae in aris concremarentur*." He explains similarly Geo. ii. 380, *Caper omnibus aris cæditur*.

119. Neptune is conciliated as god of the sea, prospectively for their voyage—Apollo as having given the response. A *black* sheep is offered to *Hiems*, as the storm itself is dark and gloomy, with its threatening clouds—a *white* one to the zephyrs, as *serenizing* and *mild*.

122. *Idomeneus*, son of Deucalion, and grandson of Minos, had led a band of Cretans to the Trojan war. On his return, being endangered by a storm, he vowed to sacrifice to the gods, if spared by them, whatever first met him on reaching his own house. Meriones, his son, became the melancholy victim. A pestilence having visited the island some time posterior to this, the crime of Idomeneus was considered the cause, and he was in consequence exiled; he settled in the Sallentine territory, in the south of Italy.

123. *Hoste*—an enemy, viz., to the Trojans, for the Cretans, as we have seen, had gone against Troy.

124. *Ortygia*. Delos was so called from ὄρτυξ, *a quail*, these birds abounding in it at one period.

125. *Naxos*—the largest of the Cyclades, most favourable for the cultivation of the vine, and thence fabled to have been the birth-place of Bacchus, as it was the principal seat of his worship,—*hodie*, *Naxia* or *Naxo*. *Bacchatam jugis*, "whose summits were the scenes of bacchanalian revels." This is an instance of the particip. of a deponent verb being used passively. See Geo. ii. 487. *Donusa*, now *Denusa*, one of the Sporades, to the west of Patmos. It is called *Viridis*, not so much from the colour of its marble as from the verdure of its fields.

126. *Olearos* — (called afterwards *Antiparos*, from its position west and opposite to Paros), one of the Sporades, and famed for its grotto. *Paros*, one of the Cyclades, famed for its snowy white marble, cut in Mt. Marpesus, hence the epithets *niveus*, *nitens*, *fulgens*, etc., applied by the poets. Hor. iii. 28, 14, calls all the Cyclades *nitentes*.

The Parian, or "Arundel marbles," containing the annals of Athens from B.C. 1582 to B.C. 264, were cut on this marble. They were discovered by M. De Pierese, from whom they were purchased by the Earl of Arundel, and presented to the University of Oxford.

127. *Cycladas* — so called from being placed around Delos, with that island as the centre.

For *concita*, some books read *consita*—"thickly studded," but this does not agree well with *sparsas*. Transl., therefore, "they cruise through the straits, chafed by reason of the many islands." The waves pent up in the narrow channels had not room to expand, and gradually diminish in size, and therefore rose higher and boiled more fiercely than out at sea, rendering the navigation dangerous. Forb. shows that the common reading, *consita*, and its explanation, would prove Virgil guilty of a geographical blunder of a very serious kind.

128. *Vario certamine*. *Forb.* considers *vario* as more properly belonging to *clamor (enallage)*, to express the variety of manner and of sound with which the sailors uttered their mutual exhortations.

130. *A puppi*—"in the rear," and thus favourable.

131. *Curulum*. See above, 111.

132. *Optatae urbis*—either "eagerly longed for city," or "of the city whose site I had previously selected."

133. *Pergameam*—an adj.—the city was called *Pergamum*.

124. *Aonas*, [illegible] Lat., [illegible] *Pierus*. [illegible] Lat., [illegible] Lat., [illegible] *rule*, [illegible] *Lucretius*, [illegible] *reverere*, 46, above.

135. *Fert*. Wagn. joins to [illegible] Lat., however, would connect it with [illegible] or rather [illegible] it to [illegible] 137 as well. There would then be an ellipsis to be supplied as follows:—"*Sempiternus* [illegible] *et cerat et conderetur*, *cadit*," etc.

136. *Cornibus*—on the [illegible], *cornipes*, see note L. 2.

137. *Dabat*—another instance of [illegible]. *Tabidi*—"*causing to decay*" in an active sense.

139. *Sata*—"upon the crops." The *pestis* was a disease.

141. *Sirius*—"the dog-star," whose rising is followed by the hot season, is put for the heat which it was supposed to cause. *Aurifer*—this is another example of [illegible] of the day, on which see note, Æn. I. 92; II. 706. "*Sirius aurifer*, the fields, so as to render them *fertile*."

144. *Iecundus*—used passively—see above, 124, note, and Æn. II. 134.

145. *Quam fuerit*. Virgil makes *fuerit* sometimes neut. and sometimes masc. See note Æn. I. 241; II. 581. Gellius believed that the *res* there decided which form was to be used. *Condere* = *serere*.

147. *Territ*, for to *terere*, the *pecus* being usually trodden by the pests.

148. *Iglaos virum*, *Phlegyasque Iniquos*—an instance of *hendiadys* (ἓν διὰ δυοῖν), the two phrases meaning the same not of deities, though the form of expression would seem to indicate that different personages were intended. See note on 12, above, and Æn. I. 2 and 278. *Que* is epexegetical, i.e., it connects two phrases, more or less different from each other, that the former lets one notion. See Æn. II. 8—*Mavortis et Troiae*, and Æn. I. 2.

151. *In pecore*—"*among*" but [illegible] "*works*." The latter reading is preferred by Heyne on account of the two phrases, *sagittae tempestiva*, and, 179, *sic aspera ibat cœnt*, which he thinks [illegible] with a dream. But Jahn, Wunk., and Forb., adopt *in pecore*, interpreting and *aspera ibat cœnt*, "nor was it a mere sleepy dream," and [illegible] [illegible] reading.

Jahn remarks, that the very beginning of the complaint, [illegible] through the [illegible] was substantially part of a dream. *Tabidi*, also, is a word properly used in dreams.

151. *Pecorum*—"*a shepherd*"—[illegible] [illegible].

154. *Quod ait*—"[illegible]"—see note [illegible].

157. *Ipse*, Lat., *to them*.

158. *Tibia*, for *tibiae*—and with great force when the [illegible] are.

Tibicen, *to cohort*. Servius and others suppose this a reference to the quadrupeds of Cacus. But Heyne, Thilo, Forb., etc., are of opinion that it merely denotes the great belief in power to which the Roman military [illegible]; and the following [illegible] [illegible] to confirm this latter interpretation.

159. *Mavors*—*Rome*, not Lavinium, as the peculiar *Penates* spoke [illegible] Romans were desired only to [illegible] a city, emphatically "for his great [illegible]"—a [illegible] which exactly suits Lavinium, as the [illegible] of *Rome*, though [illegible] Alba.

162. *Cretal*, for to *Crete*. The [illegible] of [illegible] and [illegible] from writers, as the [illegible] of [illegible]. See note on Æn. I. 2.

164–168. These [illegible] considered from Æn. I. 268, where [illegible].

167. *Iasidemus* was the son of Jupiter by Electra the wife of King Corythus. He left Italy with his brother *Jasius*, and migrated to Samothrace, where, on the death of the latter by the thunderbolt of Jupiter, he passed over to Phrygia. He there married *Fatis*, the daughter of King Teucer, and by right of his father succeeded to Troyan kingdom. From that time the Trojan was called *Iasidemus*, and the Trojans *Iasidemus*.

168. *Pater* is to be applied to both Dardanus and Jasius, as being parties, mediately of the race, and not on account of their great age. Some, however, have imagined that *pater* is properly applied to Jasius to signify that he lived to a great old age, thereby corroborating that form of the legend which represented him as slain by his brother Dardanus, who would then, as a murderer, be in every respectable sense for the Romans.

171. *Corythus*—the town, near later Troy, afterwards called Cortona, a most ancient city of Etruria. Heyne considered Ang. Cortona to be here meant, and not the city which was of his foundation. Corythus was in after times [illegible] the whole district of Etruria and Latium.

171. *Antenor* was the Greek name for the most ancient inhabitant of Latium, Dionys. Lic., Cretan the 161.

172. *Tyde* [illegible] is to be *dicas* [illegible] with 173 as that 173, 4, and 5, are parenthetic. The [illegible] [illegible] Æn. I. 243 adds well the [illegible] of [illegible].

175. *Antenor*—"[illegible] a [illegible]"

dream," see 151. In *sopor illud*—the usual *attraction* of the pron. is here neglected: we would expect *ille*.

Ne'er was dream so like a waking,
——————— and so with shrieks
She melted into air. Affrighted much
I did in time collect myself, and thought
That this was so, and no slumber.
SHAKSPERE.

174. *Velatas*—their heads adorned with fillets.

176. *Supinas*—with the palms upward. If they prayed to the sea gods, they stretched their hands towards the sea; if to the infernal deities, they extended them towards the earth. In *Tendo* we have another instance of *zeugma*, ii. 258.

178. *Intemerata munera*—"wine offered with purity of mind and piety of sentiment." Serv. "Pure, unmixed wine." Wagner. The *adv. intemeratus* is rarely used of *things possessing substance*, but always of *affections* or *states of mind;* so ii. 143, *intemerata fides.*

Focis—"on the hearth," because that was the altar of the Penates.

179. *Facio certum*—the prose form is *facio certiorem;* "I certify," "inform one of."

Pando—"unfold," "explain;" *ex ordine*, "in the order of occurrence."

180. *Prolem ambiguam*—the "doubtful," "*twofold* genealogy," because the Trojan race could be derived both from Dardanus and from Teucer, the *genuine parents.* Observe *agnovit* governing the acc., and also the infin. as co-ordinate.

181. *Novo veterum errore locorum.* For lengthened annotation on this difficult and much canvassed passage, we must refer students to the commentators, contenting ourselves with the mention of that explanation which appears most simple and consistent with the context. As Æneas had formerly (13 sqq.) erred in his attempted settlement in Thrace, having considered that as the land destined to him by fate, so now, a second time, he is forced to abandon his supposed kingdom, and again set forth in quest of the ever-receding territory. He did not err, however, in his *interpretation of the oracle*, but in his *choice* of *place.* Transl.: "He acknowledged that he had been led astray by a second mistake with regard to the lands of ancient celebrity" (in the history of the origin of the Trojans). The late Dr Moor (Glasgow University) suggested, "misled with regard to these ancient countries (Crete and Italy) by the later voyage," i.e., he confounded the voyage of Teucer with the earlier one of Dardanus.

183. *Cassandra*—see Æn. ii. 246, and consult Class. Dict. Observe the alliteration in *casus Cassandra canebat.* Cf. Æn. v. 866, and Geo. i. 157 and 389.

185. "That she often *spoke* of Hesperia, and often too of an Italian kingdom."

186. *Ad Hesperiae litora venturos*—cf. note on 7.

187. *Crederet, moveret.* The plnperf. tense would be more natural according to our idiom. See Madvig, Zumpt, and Schmitz, on use of *imperf.* subjunctive.

188. *Moniti*, viz., by the Penates.

189. *Ovantes*, "rejoicing." On the *ovatio* consult Ramsay's Antiq.

190. Compare this line with the remarks made in note on 181, marking the form of *quoque* as strengthening the interpretation put upon *novo.*

191. *Trabe*—put for the whole ship, as often elsewhere. Cf. Hor. Od. i. 1, 13.

Currimus aequor. On this construction see note on Æn. i. 67.

192 sqq. With this description of a tempest. cf. Hom. Od. xiv. 301 sqq. It surprised them when rounding Cape Malea (see 193).

195. "Bringing darkness and a tempest—the water, too, grew dark with murky waves."

196. *Magna aequora surgunt*—"the vast sea plains rise into billows." *Volvunt mare*, "cause the sea to swell."

198. *Involvere diem nimbi*—"turned day into night;" i.e., "took away the view of the sky, and the light, and the sun."

199. *Ingeminant*, etc.—"the lightning flashes burst incessantly from the riven clouds." Cf. Burns—

The lightnings flash from pole to pole,
Near and more near the thunders roll.

And Milton—

The clouds,
From many a horrid rift, abortive poured
Fierce rain, with lightning mixed.

200. *Caecis*—i.e., "enveloped in darkness," so that we cannot distinguish where we are, or whither we are going,—"dark," "dangerous."

201. *Negat. Nego* means to "*say no.*" After *nec* in the next line *dicit* is to be supplied from this word. Transl.: "Even Palinurus himself declares that he cannot distinguish, — — and avows (*dicit*) that he does not remember (i.e., *know*) his course in the *open* sea," (*media unda*).

203. *Adeo* is to be closely joined with *tres*—"for three *entire* days of uncertainty" (*incertos*), or "actually three days." Wagn. doubts whether it should be joined to *tres* or to *incertos*—"thus uncertain." *Incertos* means so dark as that the navigation was *uncertain. Soles* for *dies* is a common change of notion. *Caecâ caligine* depends on *incertos* and not on *erramus.* Such *pleonasms* are frequent—so *caecis in tenebris, Lucr.* The *cacophony* arising from the close position of the syll. *ca* in the end of the one

word and in the beginning of next line have been very prominent. [illegible] *Apertum*—"to have," "*Gaudeo*," "I delay to see this."

[illegible] Vid., [illegible] the scenes of the [illegible], a short passage to the Trojans, as it showed that the land was not waste and unpeopled.

217. *Cursus*, i.e., "any lower land," for in summer they pitched the tent only by the coast.

Insequens tempestas—"so that to the sea strike." Heb. and the passage adduced in the following line express with great force and distinctness the fatal result of mad and of rumble put forth by each sailor.

218. *Irrumpit*—"swept [illegible]." *Tempestas*—"tide." *Contorquet*—[illegible] Æn. I. 210.

219. On the *Strophades*, *Harpyiæ*, *Phineus*, and other proper names, consult Class. Dict.

221. This line is very remarkable in scansion, not only is *hostia* twice elided, but the final syllables of *Insulæ* and *Ionio* are treated as in Greek, i.e., one of the two *mores* ("*moræ*") of the long syllable is rejected before the next word beginning with a vowel, and the remaining "*more*" thus represents a short syll.,—otherwise, *half* of the syll. is thrown away. See Metrical Index at end of vol., and note 74, above.

222. *Proxima ventis*. See Class. Dict. under *Harpyiæ*.

223. *Ira deum*—"manifestation of the wrath of Heaven," "*judgment* of heaven."

226. *Virgineo volucres ora ferunt*, i.e., "though birds in shape of body, yet they had the faces of women." The larger sized bats seem to have given rise to such a myth, thus: it is perhaps an admixture of the *bat* and the *vulture*.

HARPY.

227. *Uncinatæ pedes*—"Hooks (Phineus Dict.) as sound authority." Says Ter. Eunuch. [illegible] *Insuetæ fœtu*—"fed."

231. [illegible]—an old [illegible] used by Plautus [illegible], Ter. and Attius [illegible].

Noble [illegible] sacred to the gods were offered to warriors in the [illegible] without restraint and [illegible].

232. *In penetralibus*, i.e., in [illegible] by [illegible]. See note on 115, above, and I. 3.

234. *Tonsæ*—sort of turf raised in the manner of cushions.

235. *Subdit*, is much more expressive than the other reading, *ponit*.

237. *Insequor*—"they [illegible]." *Insequor* would mean "they carry off to some other place."

238. *Turn*—*pater*, "then yet," "[illegible]," "thereafter." Observe the sentiment of the salient verb.

241. *Arcs* is considered by Heyne as equal to *fornix*. But Wund. takes it in its proper signification, "altar," for at every feast a portion was first presented to the gods. Virgil, therefore, as he had mentioned the first offering to Jupiter in 234, continues the salient trilogy now, so as not to prove sacrilege and tedious. *Impositis*, etc.—"so reckoned: the fire on the altars."

242. *Ex diversis nubibus ex diversis partibus cœli*. See note 238, above, and Æn. I. 210.

244. *Turn—hic tempestas*—now when they made a second descent. Observe the change of construction from *impetum* to *tempestas*, though both depend on the same verb, *ruit*. S— I. 1. v. 47, vi. 74; Æn. I. 5, Geo. I. 24.

247. *Tela tegunt*—*telorum cumulus*, i.e., *telorum et tegentes* et ita contrari sensu. We have here two very remarkable examples of the *prolepsis* use of the adj. of which see note Æn. I. 73 and I. 16.

248. *Speculis*—a lofty position commanding an extensive view: "a watch-tower," but *speculum*, "a mirror."

251. *Pontus* stands in apposition to *gurgites*, as at Geo. iv. 364, so note down to *mare*. Wagner makes the right dependent on *pontus*.

Gurgites—either "[illegible] and disgusting" in appearance and to smell, or "[illegible]," "[illegible]." They also called *gurgites* *pelagi*, in being certain departures of oceans.

252. Vim is *crux*, "sword of violence." *Turpe*, i.e., *turpiter*.

The elements,
Of whose power swords are composed, may as well
Wound the land which it will [illegible]
[illegible]
Kill [illegible] as [illegible]
Our [illegible] they's in the power.—SHAKSP.

244. *Semiesam* (to be pronounced *semyesam*) is the more approved reading, instead of *semesam*. In *relinquunt* we have another remarkable instance of *zeugma*.

246. *Infelix vates*—"prophetess of evil." Μάντι κακῶν. Hom. Il. i. 106.

247. *Pro caede*—"as a return for;" said sarcastically, "a pretty reward, forsooth, for the slaughter," etc.

Bellum—bellum. This repetition of the same word is called *anaphora*.

248. *Laomedontiadae*. The name is applied to remind them of the treachery of Laomedon, and thus to taunt them with the impiety of the race from the earliest time down to the present.

249. *Harpyias insontes*. Bothe places the *adj.* first, thus restoring the reading which prevailed before Heinsius. This order Jahn, too, approves, as more accordant with the practice of the poets in placing the *adj.* before its subst. But the order indicated above is preferred by Heyne, Wagner, and Forb., on the ground that the epithet, coming *after the caesura*, acquires more force by the necessary emphasis in pronunciation.

Patrio, i.e., *rightful* because granted by the gods; or because *insulae*, and therefore *oceanic*. See above, 241.

250. Cf. Hom. Il. i. 297.

252. *Mihi praedixit*. Jove was esteemed the supreme counsellor, and omniscient. His will he communicated to Apollo, and the latter, in his turn, imparted the knowledge of futurity to whomsoever he pleased.

Maxima—"eldest." Homer keeps the Harpies and the Furies distinct, Od. xx. 77, but they are often confounded by other poets.

256. Join *ante-quam*. In vii. 112 sqq., we have the fulfilment of this oracle, which caused so much perplexity to the Trojans. The wheaten cakes on which their other viands were in the first instance laid as on dishes, were devoured after the food which they had borne had been consumed. Virgil has been censured for the introduction of so silly an incident into an epic poem; but perhaps some legend of Latium, having this as its subject, suggested the mention of it here.

257. *Ambesas*—prolepsis of adj. See note 237, above.

260. *Deriguit* — "trose with horror," "their courage was prostrated," *cecidere animi*.

261. *Pacem*—"pardon for their crimes," says Heyne. But Forb. interprets it "sue for peace," its common signification, which he alleges is proved by the opposition between *non armis* and *sed precibus*, together with 240 sqq. *Exposcere* is applied with particular reference to *precibus*, but also has relation to *votis* and *armis* as well. There is therefore a *zeugma* in the word. See Æn. i. 79, and ii. 258.

264. *Meritos honores*—"prayers," says Heyne; "sacrifices," says Wagn., with more show of reason.

267. *Deripere funem*—"to loosen the *land-fast* with all speed." On *jubet* with *infin.* consult the Grammar. *Excussos laxare rudentes*, another instance of *prolepsis* of *adj.* "To *unravel* and let go the sail ropes." Heyne accounts for the large share Anchises has in the management of affairs—1st, on account of the great reverence paid in the heroic age to seniority and to parentage; and 2d, because Anchises was well versed in augury and divination.

269. *Vocabat*, instead of the more common *vocabant*, for Virgil usually makes the verb agree with the last of a series of subjects.

270. On the islands here mentioned consult Class. Dict. Observe that the last syl. of *nemorosa* is *not* lengthened before the double consonant *z*.

275. *Formidatus Apollo*, i.e., the temple of Apollo, dreaded by mariners on account of the rocks on which it was built. Heyne thinks that the temple of the *Actian Apollo* at *Actium* is meant, and not that on *Leucata*. The mention of the *games* makes for this opinion, while the southern position of the promontory, and the site of the city in the northern part of the island, militate against the opposite view. *Aperio*, the word used for "coming into view," as *abscondere* is to *recede* from sight.

276. *Parvae urbi*. The Delphin commentator supposes Leucas to be meant, but Heyne believes it to be Actium. The mention of this town, and of the sports, is no doubt made in compliment to Augustus, who established (A. U. C. 726) quinquennial games, to commemorate his victory over Antony, 31 B.C. He founded, moreover, the town of *Nicopolis*.

278. *Insperatâ* — with reference to the dangers recorded above. "The land which we never expected to reach."

279. *Lustramur Jovi*. There was a necessity for expiatory and purificatory offerings, in order that the games might be duly celebrated. But why, it is asked, were these offerings made to Jupiter rather than to Apollo, in whose honour the festival was held? Because, when sacred rites were performed in honour of any deity, Jupiter was invited *in partem*; and, moreover, expiatory and purificatory sacrifices were properly made to Jupiter, as the avenger of murder, and of every crime for which atonement was to be made. Heyne.

Incendimus aras votis—"we cause the altars to blaze, in fulfilment of our vows." i.e., we burn frankincense and victims on the altars. Cf. Hor. Od. i. 4, 8, *Vulcanus ardens* URIT *officinas*.

[illegible] *Ilion*—this form is sometimes used for Ilium, as at Aen. vii 67[illegible], Her. Epist. [illegible] 61. See note, 37[illegible]

Cassandra, which is properly applied to the prophetess, is by a poetic liberty, referred to the place which is celebrated prophetically by the latter prophetess, or perhaps it may take part by, or to view the spoils.

[illegible] *Palæstra*. This word means not only the gymnasium, or place where the exercises were practised but the, art, the gymnastic art, and the exercises of the combatants. The plur. number is used to express the various kinds of exercises. *Palæstra*—such as they were used to in their own country.

Cum lubrica—the oil with which the combatants were anointed flowing down from their bodies.

[illegible] *Ducunt*, "to lead, or pass, gently." See II. 721.

[illegible] *Sol circumvolitur*—"the fourth year completes the year," i.e., the *fourth* after the overthrow of Troy. Forcellini takes the verb as *deponent*, and others write separately *circum volitur*, but the above explanation of Perh. renders the two latter modes unnecessary. Wakef. Lucr. I. 1038, thinks that the year is called *magnus* as appearing longer in its duration to exiles and wanderers.

[illegible] *Ardent extra pinnis Iunonis*. Cf. Her. Od. I. 5, 7.

[illegible] *Vittæ sacrorum*, fillets with the name of the captor and of the parts from which captured, were common gifts to be suspended in temples. The poet refers to the celebrated shield which Aias, a most ancient king of the Argives, suspended in the temple of Juno, to be borne in procession by him who should win the prize in the Argive games. Virgil feigns that this shield was taken in the Trojan war from a descendant of the famous Aias, slain by Hector.

[illegible] *Pendebat adversus*—"on the front of the temple," i.e., "in the door facing you." Compare Ge., [illegible], [illegible].

[illegible] *Hinc*—we supply *observant* or *feri*, from the line above.

[illegible] *Alexandrum*, *commercio*, 411, and *mercis*, 2[illegible], are mentioned persons, the meaning of which is obvious. See [illegible] *Alexandri* dicta, i.e., the Mist. of Cassandra. The Phrygians were made king Alexander prisoner, and in the Odyssey of Homer, were the most ancient inhabitants of Troyes (Cary), having been expelled from Troy by the Greeks. *Pyrrhus*—"continuing our course." *Pyrrhus* applies to many persons in Ilion, but the celebrated is and always herein put by synecdoche.

[illegible] *Laurentia*—"we come along the coast of Latium, and enter the Ostrian harbour," *portus* for portus, i.e., *Pelorus*.

the lake or which *Ladrinum* is now *Ladrinum*. See Smith's list of Geographical [illegible]

[illegible] *Ferunt*, "the mariners," as opposed to Cassandra, by whom alone the name was first given to it.

[illegible] *Cumæ*—*Cumæ* is perhaps intended to convey the idea of expressing the shadow.

[illegible] *Ora Helenæ*. Andromache, Pyrrhus, etc., see Conin. Ital. *Ter ilia*, used for to which spectator of an extensive space, the following parts of which are presented to the mind.

[illegible] *Conspicit*, is put for *videns*, as *hospitio* is for *in*.

[illegible] *Iovem*—to be joined with *patrio*—"a lord and ruler a country-man." If you would add to this and the preceding verse, Iovem, it may be allowed to remain, they render the question of Ascan. *Andromache*, etc., [illegible] Not Virgil's reports, in [illegible] the report which he had heard, and which seemed to him incredible. But even suppose he first heard the tale from Andromache's own lips, it is to be remembered that he is here carrying the story to Dido, and may therefore be allowed to anticipate the discovery he made.—Wunderl.

[illegible] *Conspitere*, is in opposition to *mirari*, for which construction see Aen. v. [illegible] [illegible] and II. 7[illegible] note. Conin.—"[illegible]"

[illegible] *Cum*, is by Wagn. preferred to *tum* as a reading in this place, for a reason which is urged in Aen. I. [illegible] note.

[illegible] *Ascanio*—"*ipsi*"—that "contrary," "perversely," "[illegible]."

Dapes inemptæ—was presenting part of the food to the Manes and Larvæ. *Dapes* (*dais*) is said to be applied to the banquets of the gods, which in some refers to those of mortals. See Ge. I. [illegible] with [illegible] and [illegible] the Great [illegible].

[illegible] *Pulli Iovis*—"the consecrated Sacrifice." A phrase at the very of Ascanius is to be found to supply the [illegible] to prove the existence of a Roman [illegible] to that which is here celebrated by Helenus and Andromache.

[illegible] *Cumæ* and *Helenus*.

[illegible] *Sibylla*—[illegible] Sibyl's [illegible] Apollo [illegible] of [illegible]

[illegible] *Cumæ*—[illegible] Ital. [illegible] Troy.

[illegible] *Cumæ*, [illegible] 61.

[illegible] *Ignem*, [illegible] in Troyed Gaulus. [illegible] "[illegible]."

[illegible] *Sibylla*, etc.—"the [illegible] priest which [illegible]."

[illegible] *Ludibria*—"[illegible] Tuba." "[illegible]," [illegible] Ital. [illegible]

[illegible] *Sibylla*, [illegible] *Ludibria*, [illegible]

tui—are you the real person whom your appearance announces? *Vera facies* means the appearance of a living man as opposed to the apparition of a spectre.

313. *Furenti*—"to her frantic with grief."

314. *Subjicio*, ὑποβάλλω, "reply." *Hisco*, "I stammer forth." The word is applied, principally by the comic poets, to those who open the mouth with an intent to speak, but being prevented by grief, or fear, or some other violent feeling, from continuous enunciation, utter words in a broken and abrupt manner.

315. *Extrema*—"dangers," "difficulties."

316. This line is a reply to Andromache's question, 310.

318. *Excipit* means he (or it) "takes up in succession as one of a series;" or, "to take up what has fallen." See also 332, below. *Dejectam* — "depressed," "cast down," as from *hope*, etc. *Excipere* is therefore well opposed to it. *Digna*—becoming thee and thy former rank.

319. *Hectoris*, scil. *uxor*. The words *filia*, *uxor*, etc., are often omitted before the gen. See Geo. i. 138, and Æn. vii. 36, and consult the Grammars.

Servas. This verb is used as almost equal to *habere*. So φυλάττειν for ἔχειν. "Are you, Hector's Andromache, now the spouse of Pyrrhus?" Wagner considers this as an exclamation of sorrow at her lot, rather than a question. See, however, note on 297.

Pyrrhin'. The *e* of the enclitic particle *ne* is frequently elided, more especially in the comic poets.

320. Although Æneas had referred in the mildest manner to her state of *concubinage*, by using *connubium*, the term for lawful wedlock, yet Andromache is forcibly reminded of her servile condition, as she manifests by her attitude.

321. *Priameïa virgo*, i.e., Polyxena. To understand the reference in this line and the following, consult Class. Dict. on Achilles, Paris, and Polyxena. *Una felix*—"singularly fortunate."

324. *Tetigit cubile*. Cf. Hom. Il. i. 31. λέχος ἀντιόωσαν.

325. *Diversa*. See above, note 4.

326. *Stirpis Achilleae*—"*the son of Achilles*," viz., Pyrrhus.

327. *Servitio enixae*—"toiling in slavery," but better, "bearing children in slavery." Pausanias relates that she bore to Pyrrhus three sons, Molossus, Pileus, and Pergamus.

328. *Hermione*, daughter of Helen and Menelaus, and therefore grand-daughter of *Leda*. See Class. Dict. on these words.

329. Wunderl. would make the *que* after *famulam* couple *secutus (est)* to *transmisit*. But Wagn. and Forb. interpret it thus, "*famulo me dedit, et quidem me ipsam famulam*"—"gave to Helenus, a slave, me a slave too"—a slave like himself. *Habenda*—"to be possessed."

330. *Ereptae conjugis*—"his betrothed wife, who was wrested from him."

331. *Scelerum Furiis*, i.e., the Furies—the avengers of men's crimes. Orestes had slain his mother, Clytaemnestra.

332. *Excipit*—"surprises." The verb is used properly of attacking wild beasts from a place of ambush, but it is freqnently transferred to men. See 318, note.

Patrias aras—an altar erected by Neoptolemus at Delphi to his father Achilles as a *hero*. The enormity of the deed is enhanced by the circumstance that it was perpetrated at the altar, which was looked upon as the asylum of the wretched. See Æn. i. 349.

333. *Pars*, scil. Epirus, which Neopt. had added to his paternal Phthia.

Reddita. This verb is more than simple *dare*. It means to give up to one that which is, in some sense, his right, or that to which he may have established some claim. Helenus, as the *son of a king*, might expect that, after faithful guardianship of the interest of his royal master, he would come in for some share of the kingdom at the death of the latter.

334. The *Chaones*, who derived their origin from the Pelasgi, were much more ancient than Helenus and Chaon, but Virgil takes every opportunity of glorifying the Trojans, by connecting them with names famous in history or in legend. Chaon is said, by Servius, to have been a brother or acquaintance of Helenus, and so attached to him as to have sacrificed his life to save that of his friend — in grateful remembrance of which the prophet-son of Priam called after him the district of Epirus under his rule.

336. *Pergama Iliacamque arcem*—another instance of *epexegesis*, on which see Æn. i. 2, 569, note.

337. Burmann finds fault with this line, on the ground that Andromache ought to have known what winds would bring Æneas from Troy to Epirus, and, to obviate the difficulty, has recourse to a conjectural emendation. Heyne shows that there is no difficulty, for Andromache is merely asking what is the *cause* of his coming; was it a storm that forced him, or was it fate, or the direct interference of some individual deity?

339 *Quid puer Ascanius? Superatne? et vescitur aurâ, quae tibi jam Troja.* * * * This is the reading and punctuation of Wagn. and Forb., who, from one MS., adopt *quae* for *quem*, the more common lection. The lines have caused great variety of opinion among the learned, but it would be inconsistent with the nature of these "notes" to

follow the order in which we have arranged the remarks. We therefore cannot give the explanation of the two distinguished scholars just named. "What of Troilus, Anchises? Does he live? and does he breathe the vital air with you, whom still at Troy?" — but here a look or gesture of Aeneas indicates to Anchises that Creusa is no more, and she abruptly terminates her inquiry after the mother to return to the boy. See Dr. Ingram's more lengthy note.

341. *Carpe—dabitque*, "Lavinia." The two following lines are suggestive of the sentiment that *he* will be more bent to glorious deeds who keeps in mind better than that he is the son of an illustrious father.

343. *Anxiusque*—"Uncle," by the mother's side, for Creusa, mother of Ascanius, was sister of Hector.

344. *Cadat—cure*, or *cies*, Greek κατὰ, seems to *erase*, *cut forth*, — the verb has *dabit*, "uttered." *Incassum* mean Sophic of *Cures*), "in vain."

346. On *affert*, see note 310, above. *Suos*, "His countrymen."

348. *Multum*, used adverbially. *Laetum—laetitia*—*Laetitia*, to which *multum* is with entire propriety joined. Cf. such phrases as *multum differre*, *multum falli*.

350. See above, note 302, on the names introduced here. *Scaeae*, properly the left hand gate; the name of the principal gate of Troy mentioned by Homer.

351. It was customary among the Romans for men returning home after a long absence to embrace and kiss the door posts of their homes.

354. *Arcum*—old form of gen. for *arcis*. This is usually placed after this word is contracted by Perb.

Inhibent pateras, *Lambin*, i.e., they poured wine in libations upon it.

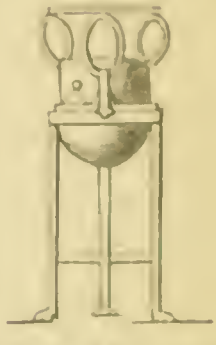
355. *Pulcrumque tonsae*, is to be connected with *coronat* so that the sense will be,—"they adorned Mantua, lofty-walled."

357. *Tumidus* is an epithet applied to fluctuation from the effect of the wind. "The lofty wind, which causes the sea to swell." *Corcanus* quite *Corcanus*, "a properly a kind of flax first found in *Hispania Carthaginensis*, but is applied to anything made thereof, as canvas, sails, &c."

358. *Tyrrhenum*—*Tyrrhenum*, (Tyrrhenum) *interpretatione* to Virgil, "Mantua of communication between the dead and mortals."

359. Observe the very reasonable reasons in *metis*, which is applied to a counsel that doubt arises with care of the, a covered procedure, and must to such to experienced by an appropriate Laughing verb (*Sunt*) who *fabat* the legislation of Phoebus, with so-

dignified at the instructions of the tripod and of the oracle of Apollo, who were used the state, and interpreted the language of oracle as well as the ancient of the best sing. "Apollo is called Cynthius from the town of Cynthus, near Delphos to Ionia, where he had a far-famed temple and oracle. Cf. Ancient Oracles, etc., Cicero's Rabinet's Antiq. The following cut represents the tripod or stand on which the Pythian priestess at Delphi sat to announce the will of Apollo.



362. *Pecquam relinquo*, i.e., prophecy or religious rite, looks strong good fortune. With this phrase, cf. above, 249, *relinquo*. *Oscum carmen*, i.e., of the voyage that remains.

364. *Residuis*—*residuis*.

367. *Obnoxia fatis*—either "dreadful to hear," like *dira*, 246, or "fatal," "death-some," as it compels people to eat Dogs-tongue and [illegible] things (Hayman, or *nauseo*, *nauseo*, [illegible] *fatidicus*, viz., by the Harpies, the [illegible] Scamandrus, approved by Perb.

370. *Haerens*—"favor," "good will."

Incubuere—"[illegible]." When the act of [illegible], the head of the priest was turned with a cotton or [illegible], which, however, will take on [illegible] to [illegible] the will of Jove—the [illegible] Apollo to [illegible]. See note, 8, 254.

372. *Sonantia*—"harmonious, melodious" "sweet-toned." *Mitis* is in Wagner's opinion, equal to *commodus*, to be joined with *sonantia*. It seems more natural, however, to refer it to *sonantia* to indicate the power to carry it into duty. By all his glory, in his own temple," as in the phrase (quoted without propriety) his "glory filled the house."

374. The following prophecy of Helenus is founded on that of Circe, Homer Odyssey, xii. 37, sqq. The passage begins with [illegible] with [illegible]. The whole passage may be thus translated: "Son of a deity, under these is shadowy gloom of wondrous that you are traversing the deep

under *no common auspices (majoribus auspiciis*, i.e., Jupiter himself, and no *inferior* deity, being your guide and protector): in such a way does the king of the gods arrange the decrees of fate, and regulate the circling changes of events: such a series of circumstances is in process of fulfilment:—I shall relate to you," etc. This translation will sufficiently explain the meaning of *manifesta fides*, and *major. ausp.*, which two latter words Forb. had previously interpreted, "auspices greater than usually are allotted to mankind;" now, however, he takes them in the sense above given, which Wagn., in his smaller edition, also approves of. The force and use of *nam* are best seen by taking it and its clause after the *apodosis*, i.e., after 377, 378, and after *expediam dictis* of 379. It has particular reference to the two words *tutior* and *hospita*.

377. *Hospita*, "friendly," (Heyne) — "strange," "foreign," (Forb.)

379. "For the Parcae prevent Helenus from knowing the rest (i.e., of the founding of Rome, and its future greatness), and Saturnian Juno forbids them (the Parcae) to tell him more." The common reading has a comma after *scire*, thus making *te*, understood, the subject of this infin.; but Wagn. removes the punctuation mark, and makes *Helenum* the subject of the verb, because if Virgil had not wished *Helenum* to be the subject, he would (to avoid ambiguity) have written *prohibent te;* and, moreover, *que* is never joined by our poet to the *second* word of a clause unless when a prep. precedes (*Sub pedibusque*, Ecl. v. 57), or in the words *namque* and *jamque*. *Bryant* proposes to remove the words from *fari* to the end of the line to avoid the difficulty; but this is unnecessary, for when the *subject* is changed (from *Parcae* to *Juno*) in the two clauses, so may the object (*Helenum* and *Parcas*).

381. To a person looking at the map of Italy and Epirus, it would appear that the shortest route for Æneas to have pursued would have been to cross the narrow part of the Adriatic, and so to traverse the peninsula overland to Latium; but from this course Helenus dissuades him, advising rather that he should sail round Sicily (*Trinacria unda*), and then plough the Ausonian (*Tyrrhenian*) main, or that part of the *mare inferum* which is between the Tyrrhenian and Ionian seas, i.e., the parts around the *fretum Siculum*.

383. *Longa—longis*. Observe the alliteration, on which consult note 183, above.

384. *Lentandus*. This is a poetic verb, and means "to render flexible," and then "to bend." There is generally an idea of difficulty implied.

386. *Inferni lacus*, i.e., Avernus (Ἄορνος, the "*birdless*," because birds were said to be unable to fly across it with safety) It was reckoned one of the entrances to Orcus, on account of the pestiferous exhalations which it sent forth. It was situated between Cumae and Puteoli, and is now called *Lago Averno*.

Insula Circae Aeaeae — "the island of Circae from *Aea*," a town in Colchis. This island was supposed to lie near *Cape Circaeum*, in Latium, a notion which the poet adopts. On the proper names consult Class. Dict.

387. *Componere* is more than the simple *ponere*, i.e., *condere*. It contains the idea of peace and tranquility enjoyed *during the building*, which idea *tuta* farther strengthens; or, perhaps, it refers rather to the legal and municipal regulations made after the completion of the walls and houses.

389. This prophecy is repeated, with a slight alteration, at viii. 42 sqq., and its fulfilment given at viii. 81 sqq. *Ad undam fluminis secreti*—"on the bank of the stream, at a sequestered part of its course."

391. The number of the young represents the years during which Ascanius was to reign, and the *colour* of them refers to the *name* of the city, *Alba*.

394. Consult 255, above, in the prophecy of the Harpy *Celaeno*. Observe *nec=et ne*.

395. *Viam*—"a way of escape."

396. *Has, hanc*—these words are used as if the speaker were *pointing* to Italy, on the opposite side, *nostri aequoris*, i.e., the Ionian and Adriatic seas.

398. *Cuncta moenia*—"all the cities"—"*malis Graiis*," "evil-disposed Greeks."

399. *Locri*, i.e., the Epizephyrii, in Brutii, they were a colony of the Opuntian Locrians, whose chief city was Naryx, or Narycium, opposite Eubœa (Negropont). The poet follows the legend which makes these Locrians the companions of Ajax Oïleas, who, when their fleet was shattered on the promontory Caphāreus, and their leader killed, were driven to Brutii.

401. *Lyctius*, i.e., Cretan, from *Lyctus*, a town of Crete, near Mt. Dicte. On Idomeneus and Philoctetes, see Class. Dict.

Transl.: "Here (is) that small (city) Petelia, supported by (or built on) the wall (which was the work) of Philoctetes, the leader from Melibœa."

403. *Steterint* is from *sisto*—"shall have come to a stand," "shall have anchored."

404. *In litore*, viz., at the town, *Castrum Minervae*, as 531 shows.

405. The covering of the head during sacrifice, the object of which is explained in 407, Livy (i. 7, 3) alleges to be an Alban custom. The Greeks uncovered the head.

Velare is by some called the *historic infin.* But Wagn., Jahn, and Forb. consider it the pass. imper.=an act. imper. with a

[illegible]

407. *Ut hospes*, [illegible]—"whilst paying [illegible] to the deities," or, "whilst worshipping." See Geo. ii. 480.

409. *Cinctus*, i.e., dressed to the gods, and [illegible] against acts of impiety; "upright in life."

410. *Ingressus*—"departed," viz., from Italy.

411. *Charybdis* [illegible] *Pelorus*, i.e., [illegible] *Pelorus*—"the narrow strait of Pelorus," properly, *the harbour* (*radus*) which, *at the promontory of Pelorus* (*Capo di Faro*), *approach so near as to resemble the* [illegible] *Lemnos*, shall rise duly on the sight, i.e., when they shall appear separate, or open to the view, so that you can distinguish them, and recognise a channel between; for it neither at a considerable distance, Sicily and Italy appeared to be joined, and it was only a close approach which proved them to be divided.

413. To *rudes* supply *dorsum* from the preceding *dorsum*.

414. It was a common opinion among the ancients that Italy and Sicily had once been joined, but that an earthquake (*ruina*) had rent them asunder. This tradition gains some credit by the evidence of geologists to the nature and outward configuration of the rocks on each side of the Strait of Messina. The cliffs on each side of the Strait of Dover present like points of resemblance.

415. *Aest*, i.e., *tempestas*.

416. *Profunda* is to be joined to *mare*—"outrageously sea," "sea outrageous."

417. *Imus*, [illegible]—"lowest."

419. *Dehiscere deinceps*—"gaped."

420. On Scylla and Charybdis, see Class. Dict. The rock of Scylla (*Scylla*), about 200 feet high, was on the coast of Calabria, near the town of Scylacium, and contained caverns, into the recesses of which, the water, rushing with impetuosity, caused the dreadful sounds and fantastic shapes that suggested to the poets the monstrous form and savage nature of the destructive Scylla; there were another rock opposite, which, perhaps, gave a false representation of a human figure. Travellers have stated that a current sets towards the rock, carrying with it any object exposed to the influence of its stream.

Charybdis (*Charybdis*, *ydis*, or *ydos*, *Anco*, and *Jubilee*, *ending* is a whirlpool of the *Fretum Siculum*, near the entrance to the harbour of Messina, or it is rather perhaps, the rapid billows of the strait, caused by the powerful waters being hurled by a strong wind, and driven against the precipitous cliffs of a rocky coast, thus causing an eddying motion and a variety of currents, as stated in this, and, as it were, sent to, the sides which are sufficiently enough to get within its grasp.

421. *Ter*, for [illegible] at 8. 702.

422. *Attorquet*—*pronounced*—"hurls to depths," "throws."

424. *Bright*—[illegible] "Bright to," *pro*[illegible] *ad*.

425. *Exsorbet*—[illegible] This frequentative verb is very rarely used.

427. *Pelorus*—this word is otherwise written *pelorus*, and *pelorus*, which last is preferred as the name of a ship, derived from her πελώρια, the ἐν ἐκείνῃ Πρόσθε.

428. *Connitens carinis*—"labored as to the keels," i.e., "leaving the table of dolphins attached to the keeling of waves or shoals."

Was the Scylla of Virgil's, compare Mirror P. L. Bk. ii. 659.

429. *Laeuam* [illegible] "to round the double the Cape of Pachynum" (*Capo Passaro*, the southern point of Sicily.

430. *Cunctantes*—"leisurely," pronounced slowly and cautiously. *Circumferunt*—this word is derived from the phrases of the race course, in which it was a dexterity to very closely round the goals without striking it with the wheel.

432. *Cerulea corpora*—"with her black dogs," they were called hyæ before, 4.8, but a very slight knowledge of natural history will correct a justification of the poet's variation of the expression.

433. *Prudentes*—*prudentes*, "well-known-learned," Gossrau.

434. *Pro*—[illegible] "in place of [illegible]," "as an equivalent to all others." *Dum* [illegible] all others is another reading, preferred by Heyne, Dimsdale, p. 251.

437. *Ferunt*, follows the other Sibyl.

438. *Cumaea*—Virgil was accustomed in a fourth called *cumae*, [illegible] is properly used of the regulation of this form. See Hor. Epist. ii. 1. 146.

Lymo, [illegible] with [illegible] *Lymo*, [illegible]. [illegible] as he is allowed at the instance of Jupiter against which Eneas has to contend, viz., the storm, in lib. i. [illegible] *Lymo* [illegible] the lowering of the waves, v. 104.

440. *Mortes*—"thou shalt be overwhelmed" by heaven's anger.

Helos, [illegible] the [illegible] of the people, and [illegible] to lib. Aen. v. 8.

441. On *Cumae*, see Class. Dict. [illegible] *Eumenides*.

442. On *Avernus*, see above, lib. [illegible]. The lake is called *Avernus*, i.e., *aversus*, [illegible]

cause connected with the infernal regions and their deities.

Sonantia silvis—"sounding amidst the woods." The epithet is transferred to *Averna*, instead of being applied to the *woods*, for as a *lake* is spoken of and not a river, the more natural sense would be, "Avernus among the sounding woods." The lake is called in Geo. iv. 493, *Averna stagna*, and the idea is that of a dark and still sheet of water, exhaling pestilential vapours from its putrid surface, notions quite opposed to *sounding* billows and moving waves.

443. *Insanam*, i.e., "inspired," *plenam deo*. *Sub ima rupe*, i.e., in the cave.

444. *Notas*, i.e., *literas; nomina*, i.e., *verba*. Instead of the two finite verbs, *canit* and *mandat*, coupled by a conj., we should rather expect the particip. of the one and the indic. of the other. This fable refers to the days of most remote antiquity, when *leaves* served for paper and *caves* for houses.

446. *Digerit in numerum*—"she arranges in order," i.e., in the order in which the events are to follow one another.

448. *Tenuis ventus*, i.e., even so light a breath of wind as is caused by the opening of the door.

450. *Deinde* responds to the preceding *cum*, as *dehinc* in 464, below, to *postquam*.

452. *Inconsulti*—this adj. is used here as "unadvised," i.e., "without procuring advice," a sense which it bears in no other place. It usually means either *one whose advice is not taken*, or *one who acts rashly and without counsel*. *Sibyllae*—see Class. Dict., and consult Niebuhr's Rom. Hist., vol. i., on the Sibylline books.

453. *Dispendium*, which is the opposite of *compendium*, is properly (1) "*expense*," (2) "damage," (3) "loss." *Mora* means *tunc*, which is wasted by delay (*mor*ando). The sense, therefore, is, "Let not the loss of time, however much, be to you a matter of so great consequence * * as to prevent you from approaching the prophetess," etc.

454. *Increpitare* means either to *rouse to action*, or to "reproach;" both senses are here combined.

455 *Sinus*, your sails; *secundos*, filled with a favouring breeze.

457. *Ipsa canat*—"request that she sing," or "let her of her own accord, and at her own pleasure, sing," which sense of *desiring* the subjunctive contains. Some editors, however, remove the period after *poscas*, and connect *canat* with it through *ut*, understood.

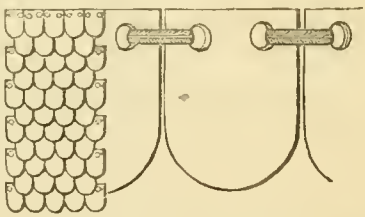
458. *Ilia tibi*, etc. The prophecy of the Sibyl may be read at Æn. vi. 83 sqq.

459. Observe the copulative *que* used instead of the *disjunctive* conj.

464. *Gravia*—the last syll. lengthened by *arsis*. See note, Æn. i. 308.

466. *Ingens argentum*—see note, Æn. i. 640. *Dodonaeos*, "such caldrons (*lebetas*, either caldrons for cooking, or *lavers* for washing the hands) as are in the temple of Jupiter at Dodona." Heyne. Wagn. suspects that Virgil borrowed the epithet from some Greek poet who had heard that Helenus had settled at Dodona. These *lebetes* were hung up on the oaks of the sacred grove at Dodona, and by their sound, when beaten, the priests prophesied.

467. *Loricam consertam hamis*, etc.—a coat of mail made of bone or metal plates, fastened together with small chains, these chains being three-ply, and of gold. Others make it, "each third thread being of gold." The woodcut shows this *Lorica* in its finished state, and also (on a large scale) the mode of fastening two plates together by the wires or *hami*:



468. The *Conus* and *Crista* are seen in the accompanying illustration:—

469. *Arma Neopt.*—see above, 333. *Sua* =*convenientia*, i.e., "appropriate."

470. *Equos*—horses, for which Epirus was famed. *Duces*—Heyne understands this word to mean *grooms*, but Wagn. and Forb., with more reason, interpret "pilots," as Dionysius relates that Æneas actually received such from Helenus.

471. *Remigium*—"a band of rowers." Heyne and Gossrau interpret, "the equip-

[illegible] — *[illegible]*, because the Homeric times towers were not [illegible] but [illegible]. But Wagner remarks that the mention of [illegible] in connection with the spindle [illegible] of Homer; and adds, further, that Virgil does not always bring around the customs of the Homeric times, but sometimes those of his own day, (see I. 448, note.) as even the word *[illegible]*, which (with *[illegible]*) was a word commonly used in the military [illegible] of the Romans, here indicates.

[illegible] — *arcus*. The word *[illegible]* shows that by *[illegible]* the *[illegible]* (towers) just mentioned, are not meant, but those who had been the *[illegible]* of Æneas since his departure from Troy. *Arcus*, therefore, does not mean *arcs*, but *arcuar latos* that they had with them, their own having been necessarily much damaged by *[illegible]*, *[illegible]* of *[illegible]*, and other causes.

473. *Pertesa ventis*, *[illegible]*, "an inspiring breeze."

474. *Multa hunc*, i.e., *[illegible]*.

475. *Aethon*. On the various modes of [illegible] this word, consult Grant. and Dut.

476. *Ilia* — "Ilium;" once recently, and [illegible] on the destruction of Troy by Hercules, on account of the perfidy of Laomedon.

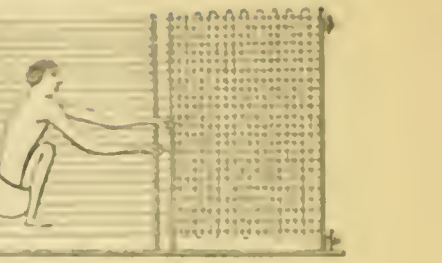
477. *Huc arripe* — "make for this in your ships," direct your ships towards this.

478. *Prosilubere* for *prosilire*, [illegible] but the usage is very rare. It is used of the course of a river, Ain. vi. 575.

482. Translate: "And with no less care Anchises, moved to sorrow at the last moment of our departure, presents [illegible] of gold, and *most especially* [illegible] Phrygian chlamys for Ascanius, [illegible] falls short of the former one [illegible] of the Tyrians and Sidonians [illegible]."

483. *Pertentat*. Troy is the first writer known to use the word *[illegible]*. It [illegible] afterwards [illegible]. Heyne doubts whether these [illegible] were wrought in the loom or with the needle, but Wagner believes that the latter is more [illegible] from the [illegible] of *[illegible]* [illegible] and from a passage which is [illegible] Ain. vii. 28.

[illegible]. [illegible] consult Ramsay's Antiq. [illegible] *[illegible]*, or *[illegible]*, was the [illegible] which passed alternately above and below the warp. It is not [illegible] to the [illegible] but only [illegible] in the illustration.



484. The *chlamys* was a Greek upper robe worn in war, in hunting, and in journeying. Women and boys also wore it.

Mycenæ tyrannus. This clause has greatly puzzled commentators, and its genuineness has been often doubted. We shall simply enumerate some of the leading explanations of it which have been offered, without entering into the arguments of those who propose or support them.

1st. Nor does she do dishonour to the dignity of his rank (*honore*) in the number and value of the gifts offered; i.e., she bestows such gifts as he merited. Servius.

2d. She is not behind (i.e., less sparing than) her husband in the noble gifts she presented—meaning horses, and supplying Helenus. Scaliger, Heine, and Hitch.

3d. She does not give way to (yield before) the honour (the beauty and value) of the gifts presented in the laudatory expressions used, viz., by Hector to Andromache and Astyanax. Heyne.

4th. *Chlamys* understood, being [illegible] to exist, nor does it [illegible] the [illegible] of the beauty and value [illegible] of the other gifts, i.e., there is no chlamys inferior in beauty and value. Wagner.

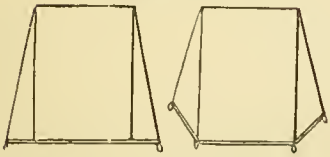
5th. *Honore* [illegible] by a [illegible] Nor attempt a slave, does she (Helen) yield (fall short of her husband) the honoured (great and kingly). Ford and Henry.

6th. *Non yield* [illegible] (Greeks) [illegible] i.e., she [illegible] [illegible] especially the Phrygian cloak, to which [illegible] would have particular reference [illegible] of Ascanius. Lemaire, following Servius.

Of these, 1 and 6 are perhaps most worthy of notice. The passage is one which Virgil would doubtless [illegible] but he has [illegible] to review his work.

The wonderful repeated the alliteration, the first is it appears on the [illegible] and the second, as it is the first. For a minute description, see Rolfe's Companion to the Lat.

Dict. and Greek Lex.; or Smith's Dict. of Antiq.



486. *Accipe et haec.* Wagn., in his larger edition, had found fault with *et*, because we have not been told that Ascanius received any other gifts from Helenus. But, in his smaller and more recent edition, he approves of Forbiger's explanation, viz.: — "Besides these gifts which Helenus has given you (all), do thou, O boy, accept these also from Andromache."

487. *Longum*—"lasting," for he had experienced it when a child, at Troy.

488. *Tuorum*—"of your relative;" the plur. used as sing., on which see note, Æn. i. 4.

489. *Super* is used adverbially, and the *subst. verb* is understood = *solus superstes*, "sole surviving."

490. *Sic oculos*, etc. This is translated from Hom. Odyss. iv. 149. Observe the *zeugma* in *ferebat*.

491. *Astyanax*, son of Hector and Andromache, was said to have been thrown from a high tower of Troy, and thus killed.

493. *Vivite felices*—a usual mode of bidding farewell. *Fortuna peracta*, i.e., you have exhausted the calamities which fate had appointed, and have now reached your destiny. So *parta quies*, 495, below.

496. *Semper cedentia retro*—these words have reference, no doubt, to the words of Helenus, in 396, desiring Æneas to sail round Sicily, instead of crossing Italy overland.

497. *Effigiem Xanthi*—see above, 349 sqq.

499. *Minus obvia*—"less exposed."

502. *Cognatas urbes*, i.e., Rome and Buthrotum, to which, in the time of Virgil, a Roman colony was sent. Forb. disapproves of Heyne's idea, that the poet meant to flatter Augustus by a reference to Nicopolis, which the emperor built after the battle of Actium (31 B.C.), and in which he placed Acarnanians, with the privilege of free citizens, the city being, at the same time, pronounced cognate with Rome.

503. *Epiro, Hesperia* — the prep. *in* is omitted.

505. *Ea cura*, viz., to make the two cities one Troy in affection.

506. *Ceraunia*, or Acroceraunia (κεραυνός), from their *lightning*-attracting height. *Juxta* is sometimes put after its case, even by prose writers.

507. *Brevissimus*,—"shortest," *about* fifty miles, *undis*=*per undas*.

Italiam. On the omission of the prep., see note, Æn. i. 2.

508. *Opaci umbrantur*, i.e., "are shaded, so that they become dark," by the *proleptic* use of the adj., on which see note, Æn. ii. 736.

510. *Sortiti remos* — either "having decided by lot who should abide at the oars during night, and who enjoy sleep;" or, "being wearied with rowing, which we had performed in turn."

512. *Orbem medium (coeli)*, i.e., the zenith.

Nox horis acta, i.e., *per horas acta*, *decurrens*, nearly equal to *horis exactis*.

514. *Explorat ventos.* The pilot properly examines the state of the weather about midnight, at which time the wind changes, or rises, more especially on the coast, where the sea and land breezes alternate, on account of the varying degrees of heat in the atmosphere.

Captat auribus suggests the *lightness* of the breeze, the direction of which it required an effort to discover.

516. On this line, see the notes, Æn. i. 744

517. *Oriona*—see Class. Dict., and note, Æn. i. 536. *Armatum auro*—χρυσάορα, because, says Servius, "*et balteus ejus et gladius clarissimis fingitur stellis.*"

Virgil, in his enumeration, conjoins stars, not that they rise and set together, but because some of them prognosticate changes of weather, and others can be seen only in a clear and calm sky, from which latter Palinurus anticipates a favourable voyage.

The line is *spondaic*, as will be at once discerned. The antepenult of *Oriona* is sometimes long (as here, and at Æn. i. 535), and sometimes short (as at Ovid Met. viii. 207)

518. *Caesar*—"and tempest and tranquil." *Conf.* [illegible]

519. *Jet* expresses, [illegible] *tempest* not with a [illegible] *Caesar*, and *tranquillo*, [illegible]. It is thus said, [illegible]

520. *Aves*—"the wings," i.e., in nautical language, "the sails." The navigators taken from the flight of birds are so often appeal to sailors, and we mean, that it is unnecessary to do more than simply call attention to the fact. So Scott, in speaking of the eagle, says,

She spread her dark sails on the wind.

While Byron, describing the course of a ship, says,

Swift flew the vessel on her snowy wings.

522. The Trojans land at *Castrum Minervae* (Cal), near Hydruntum (Otranto), where the shore is *low and sandy*; hence *humeris*.

524. The repetition of *Italiam* expresses the great delight of the voyagers on its first appearance. Cf. Xen. Anab. iv. 7, 24.

525. *Conferunt*, i.e., *pocula mensae*—"crowns;" but where, says Heyne, did they procure the flowers?

527. *Stans in puppi*—the poop, where the images of the deities were. This is not to be confounded with the *παράσημον*, "figure-head." See Rennie's Antiq.

528. He invokes the deities of the sea, as the element to be traversed, and those of the air and the earth, as the sources whence storms arise.

529. *Secunda*. The *sol*, here has special force—much more than an adv. would have had. It is not simply, "blow favourably," but "be favourable to us, and blow as will best suit our course."

530. *Conlapsurae*—"frolicsome." *Portus*, etc. *Tenarus*, not far from Hydruntum, a town of Apulia, where those sailing for Greece were wont to anchor. It is now called *Porto Badisco*, and is not far from *Castra*, the ancient Castrum Minervae.

531. *In arce Minervae*, i.e., to the summit where was a temple of Minerva, built by Idomeneus.

532. *Portus*, etc. The harbour was formed by two lines of rocks, running out into the sea from either side of it, and so bending towards each other, in a circular form, as to form a natural breakwater, defending the harbor from the force of the waves which come from the east. (4) *Parva fretum*. The adj. *Parvus* is found only here and in Phædrus, i. 2, 31; the usual form is *Parvus*. Forb.

533. *Ipse latet*—either (1.) It (the harbor) lies calm and sheltered; or, (2.) It is concealed from the view of [illegible] by the arms of rock which run far into the sea.

534. *Terrae Amnis*—"the rocks dispel the tempest." [illegible] the sea. Thus a practical illustration is the result of the just mentioned above, water, [illegible], [illegible] a [illegible] side.

Tempestas rumpit. When the Trojans were at a considerable distance from shore, the tempest, passed quite over the sea but as they approached it seemed to rumble, because it was passed on high ground, and the slope of the hill between it and the shore was gradually uncovered to view.

537. *Frondes*, [illegible]. The Trojans were particularly observant of the first omen which presented itself after their landing in a country.

538. *Frondes latae*—[illegible] was a propitious omen, and as omens are used both in war and peace. Another considers that these will be [illegible], however, and [illegible] in a treaty favouring to the interests of his country.

541. *Cuncta*, for *omnia*.

542. *Apollinem*—this adj. is found nowhere but here, and is an epithet of Cassius. Forb.

543. *Transquillo*—*or prosperous*. Mossine, i.e., *tranquillo* [illegible], "in the most important."

547. *Hyperia Junonis*—either *Juno Hyperia*, the Argive, or Juno who was worshipped at Argos with particular veneration.

548. *Carinis*—properly, the *keels* or *the end of the yard arms*. *Obstrepunt*, [illegible]. The cut will explain the mode of furling and unfurling the sails. The *antennae*, or "yard arms," are here [illegible] with the sails (*velis*).

551. Pachynum that Turnus was [illegible] by Hercules, it [illegible] by Virgil himself in the [illegible]. The name is said to be derived from that of Pyrus, a son of Neptune. See Heyne, Lacinia, etc. Hercules was at home [illegible] and [illegible] of Tarentum (Taranto) but also of all that region.

Historical records state that the town was founded by the Parthenii under Phalanthus about 700 B.C.

552. The temple of *Juno Lacinia* on the promontory *Lacinium* next appears. This cape, now called *Capo delle Colonne*, from the remains of the pillars of the temple, is about six miles from Croton, on the east coast of Bruttium.

553. *Caulon*, or *Caulonia*, another town of Bruttium, founded by the people of Crotona, and afterwards called *Castrum Vetrium (Castro Vetere)*, about twenty miles south of Seylaceum *(Squillace)*.

Navifragum—so called on account of the frequent and severe storms which occur between the promontories *Japygium* and *Cocintus;* for those who have visited the coast say that it is not rocky.

554. On Ætna, consult Hughes' Mod. Geog., art. 47; and Class. Dict.

555. In this and the following lines we have some of the symptoms which precede, or accompany a volcanic eruption—the roaring of the sea, the moaning of the earth, the irregular currents, the sudden rising of the water, and the upheaving of the sand.

556. *Voces*, scil. *maris*, *fractas ad litora*, i.e., "of the waves breaking on the shore with a loud roaring noise."

558. *Nimirum* does not here imply derision or irony, but is equal to *sine dubio*, "of a truth."

Haec illa—"this that we *now* see, is *that* Charybdis which Helenus *formerly* spoke of." The words in italics indicate the peculiar force of the pronouns *haec* and *illa* in this place, as well as in many others. Consult the Grammars.

560. *Eripite*—"*rescue us and our ships from danger.*" Observe the omission of the acc.

561. *Ac* and *atque* are frequently used by the poets, and by later prose writers, for *quam* after comparatives.

562. *Rudentem proram*—"the creaking prow," as it was pressed upon by the force of the waves.

564. *Curvato gurgite*—"the swollen and bent ridge of the wave." It is the Homeric κυρτὸν κῦμα. With this whole passage compare Hom. Od. xii. 201 sqq.

565. *Desedimus*—other readings are *desidimus*, *discedimus*, and *descendimus*. Wagn. shows that the perf. of *desido* is *desedi*, as *possido* has *possedi;* and that the perf. *desedi* does not essentially differ from the pres. *sedemus*, so that it is rightly connected with the pres. *tollimus*.

567. In *rorantia astra*, as in *lambit sidera* (574), we have an allowable hyperbole. The particip. *rorantia*, after a verb of *seeing*, is used for the infin. by a Greek construction.

569. On *Cyclopes*, see Class. Dict. Observe the difference in tense in *reliquit* and *allabimur*, which, however, is no irregularity, but is required by the nature of the circumstances described.

570. In the following description Virgil is largely indebted to Lucretius, vi. 696 sqq., and Hom. Od. ix. 136 sqq. Virgil, however, differs from Homer as to the part of Sicily inhabited by the Cyclopes, and in some other points, on which see Heyne. *Ipse*, "of itself."

572. *Prorumpit*, in an act. sense, "discharges," "casts forth." The *measure* of these lines, and the frequent repetition of the letters *r* and *t*, have been remarked as particularly well suited to add to the horror of the scene. In Homer's time there does not seem to have been an eruption of Ætna, but the mention of the Cyclopes' caves seems to imply that some had previously occurred. Pindar is the first writer to mention distinctly an eruption of the mountain. In Virgil's time several took place—in the years B.C. 49, 44, 38.

573. *Turbine picco et candente favilla*, i.e., with volumes of smoke mixed with embers and ashes.

576. *Liquefacta saxa*, i.e., molten rocks; *lava*, flowing in streams; the Homeric ῥύακες.

> There stood a hill not far, whose grisly top
> Belched fire and rolling smoke.—MILTON.

578. This is in accordance with the well known opinion of the ancients, that the fire bursting forth from Ætna proceeded from the mouth of some monster which had been struck with lightning, and buried beneath the mountain. *Enceladus*, one of the giants, is the monster mentioned. Typhœus, Typhon, and Briareus, are variously stated as the buried giants.

Semiustum. To be pronounced by *synizesis* semjustum. See above, 136, and i. 2.

580. *Flammam*, viz., that breathed forth by Enceladus.

583. *Immania monstra*, "the awful phenomena," *monstrosum phaenomenon*.

584. "Nor (by reason of the darkness) can we see what cause produces the roaring noise."

585. *Aethra*, (αἴθρα) is the bright clearness which is observed in a cloudless sky. It is therefore used for *aether*, i. e., the higher and purer region of the atmosphere.

587. With this line, cf. Hom. Od. ix. 144. *Intempesta* means "unseasonable for engaging in any work." See Geo. i. 247.

589. *Humentem umbram*, scil. *noctis*, which, on account of the dew, was called *humida*.

591. *Nova*—"strange." *Cultu* refers to

the clothing and external appearance of the person.

592. *Ipse ferunt*—the subject, which is omitted as it frequently is.

593. *Tyrrhenus*—the Tyrrheni were joined together with the Lydians, *et ipse*, "but," *extra ordinem*, or in extra, in other particulars, *ora*, face, features, manner, and the rest of his dress.

594. *Bicornigerum*, "and moreover bearing the armour of his country in which equipped he had been sent to Troy." Virgil makes a difference between the Trojan and Greek armour, as is seen above, 466, and ii. 389.

599. *Testor*—"I adjure, or beseech you," *—chester*, "implore."

600. *Spirabile lumen*—*Lumen lucis*, is put for the *air*, the conductor of light, "vital air."

601. *Tollite me* (sed. iv. *penthim*)—"take me away with you." *Tollere* is often the *sense of place whither*, without a prep., see note, Æn. i. 2.

602. *Scio*—to be scanned as a monosyll. (see l. 2), "I acknowledge."

Dardanis e conubio. The Gentile adj. *Dardanis* is here used as a possessive: so *Dardanus arvum*, ii. 618; see l. 275. *Classis* was used of the different parts of an army embarked on ship-board, but the more ancient Romans applied the term *classis* to any army, the idea of the ships being left out of consideration.

604. *Nostri scelera* may mean either *my guilt*, or *our guilt*, i.e., the guilt of the whole nation.

605. *Spargit sed scerptum spargite*, i.e., "Rend me in pieces, and scatter my fragments over the sea." On the syntax, see note ii. 707.

606. *Pater*. Observe the final syll. lengthened by *arsis*. See above, 464. Note also the *hiatus* before *hominum*, on which see Æn. i. 16.

Hominum, "of men," with emphasis, as opposed to wild beasts, the severities of weather, and the monstrous Cyclopes themselves.

607. *Infatus*, sc. *est* as in Æn. i. 251, *adiunctus* [illegible].

608. *Hoercbel*. On the construction of this word consult the Dict. and Grammar.

Qui sit mores, *of what character, nature, etc., a person is*. *Qui sit mores suus is his name*. *Qui* is therefore the appropriate word here, since it was of more importance to the Trojans to know something of the condition, nature, and others of the man, rather than to be informed of his name merely, which could convey but little information of consequence. See Dr. [illegible] for a fuller notice of this point, and consult "Smith's Classical and Literary Journal," vol. ii. p. 203, where the opinions of Wagner, Kiess, Zumpt, and some others, are set forth and discussed with great ability and clearness.

610. *Arcadi*. The "Arcadian feather" is stereotyped and long proverbial as a substitute of trifling effect, like "

611. *Pressus*, *pressus*, "with a coalition, bringing for circumstances, pledge of faith," see the phrases *pressus pactum*, *pressus sponsione*.

612. On the form of the gen. *Dari*, see note, Æn. i. 10, and ii. 274, 47.

614. This episode of Achæmenides is Virgil's own invention, to enable him to bring in Homer's story of the Cyclopes. Ovid, who follows Virgil, is the only other author that makes mention of him. Ennius, however, an contemporary in the story, for Ulysses visited the Cyclopes in the beginning of his wanderings and Æneas much later. Heyne.

Pedem in the line above is not an adj. but a subst. to appertain to Ithaca (Thiaki).

Nomen, sc. *[illegible] est*. Gossrau, and others.

615. *Fortuna*, viz., my humble condition.

617. *Immemores*, sc. *[illegible]*. Ovid, Met. ix. 451 sqq.

618. *Dum lumina*—*dum* [illegible]. Observe *dum* joined with a pres. tense, followed by a perf., which indicates a that now past. See Virg. iv. 56, Conium. [illegible] *fulminat*.

Saxum and *dumus* are adjectives of quality, as *[illegible]* [illegible].

621. *Nec vim fortis*—"no one can look upon him, or endure his without terror."

624. *Ingens*—stretched on his back on the floor. It seems, to be more than merely leaning backwards so as to curve his body and direct his face upwards, though this is a common attitude with men putting forth their utmost exertion in lifting an object preparatory to dashing it down again on the earth. The giant Polyphemus did not require such stretching with impetus.

625. *Sic*, i.e., of his peculiar character of cruelty. Universal phrases are often thus used to express some characteristic of an individual.

Insignitus Ulixes, applied to Ulysses by Virgil and Ovid, has always reference to his cunning, as Sophocles *[illegible]* [illegible], and *Dominus Ulixes* [illegible].

626. *Sinus* for *sinus*.

631. *Per antrum*, is stronger than *in antro*, as it expresses the idea of great length extending throughout the cave.

634. *Sortiti remos*, "each having allotted to him his part of the duty."

635. *Lumen*. The heavy eyelids, the shaggy eyebrow, and the hideous forehead, are all plainly set before us by this single word.

637. *Argolici clypei*—a Grecian shield

which was round (and not square or oblong), and covered the whole body.

Phoebeae lampadis—"the orb of the sun;" referring only to the shape and size, not to the brightness.

639. The prevalence of dactyls, and the frequent elisions of this line, with the abrupt break off in the next, depict forcibly the haste and excitement of the speaker. The word *rumpite*, too, is more suitable here than *solvite* would have been.

641. *Qualis Polyphemus claudit*, i.e., *qualis quantusque est Polyphemus qui claudit*, or *quum claudit*.

646. *Deserta lustra domosque*—"the desert haunts and dens of *the wild beasts*."

647. *Ab rupe* is joined by Heyne and Henry with *Cyclopas*, to express that the Cyclopes wandered about on the rocks. But the sing. *rupe* is opposed to this, and the more natural construction is to connect the phrase with *prospicio*.

648. *Tremiscere* is again used transitively at xi. 403, with an acc. of the object. See also viii. 669.

653. *Addixi*—"have wholly given myself up to." The word is used of gladiators and others, who abandon themselves entirely to the power of another; or perhaps to the *addictio* of debtors.

656. *Vasta mole*—"of huge size," abl. of quality. Gossrau remarks that the slow movement of the measure, and the *homoioteleuton* (similar ending) of the lines, suit well the vast size of the monster and the slowness of his gait.

658. This line is composed with wonderful skill. The spondees, the equal cæsuras, the frequent elisions, and the harsh sounds of the words, most admirably express the nature of the monstrous Polyphemus.

659. *Trunca pinus*—"a pine tree lopped of its branches, (borne) in his hand, directs him, (*eum*, understood) and steadies his steps." It is almost unnecessary to refer to the well known passage of Milton, P. L. i. 284, which will occur to every mind—

His spear, to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand,
He walked with to support uneasy steps,
Over the burning marle.

661. *Mali*. Some copies read *malis*, which Wakefield prefers. This line is filled up in some editions by the words *de collo fistula pendet*, a silly and unsuitable addition.

662. We have here another instance of so-called *hysteron proteron*, (ὕστερον πρότερον), on which see note, Æn. ii. 353, *aequora venit*, though anterior in time to *tetigit fluctus*, being nevertheless put after it.

663. *Inde*—"from it," i.e., the sea.

665. *Medium* is not to be taken *literally*—it means simply "out at sea," or "the open sea," as above, 73, etc.

667. *Sic merito* is to be joined to *recepto supplice*: "Who had so deserved as that he should be taken under protection,"—*qui sic* (*hoc, id*) *meruerat ut reciperetur*.

668. *Et proni*, etc., "and bending forward (to the stroke), we sweep the sea plain with struggling oars."

669. *Sensit*, scil. *sonitum remorum*. *Sonitum vocis*, i.e., the voice of the sailors engaging in the *celeusma*; for although they cut the cable in silence (*taciti inciderint funem*), yet now, when out some distance to sea, there was no necessity for farther refraining, especially as the oar-plash would sufficiently indicate to the giant the position of the fugitives. Thus Wagn., Burm., and Forb. But Heyne takes *vocis*=*soni* (as *voces pelagi*, 556), the sound of the oars, or of the water struck by the oars; an interpretation which few will approve of.

Flectere vestigia is a more usual expression than *torquere vestigia*.

670. *Dextra affectare*, i.e., "to try to grasp," "to reach, to lay hold of, (the ship) with his right hand." Most copies read *dextram*, after Servius; but this could only mean, "to grapple the hand of a person."

671. *Nec potis*, etc. "Nor whilst he follows (*sequendo*) is he able to equal the speed of the Ionian billows" which bore on the ship. Cf. Æn. x. 248, *ventos aequante sagitta*. It is not to "bottom the sea," as it is usually explained, after Heyne. The Ionian sea washes the east coast of Sicily.

672. Every schoolboy will here anticipate us in quoting Shaksp. Jul. Cæs.

Have you not made an universal shout
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores!

673. *Contremuere*. Most editions read *intremuere*, but Wagn., Süpfl., Gossr., and Forb. adopt the former, since *contremiscere* means to tremble with a *great commotion*, while *intremiscere* signifies to *tremble* with a less violent movement. The addition of *omnes* farther confirms the adopted reading.

Penitus—"far inland;" not only the coasts, but the inland regions.

674. *Immugiit*—a verb properly applied to subterranean sounds. See above, 92.

676. *Complent*. This is another instance of the construction *synesis*, or *ad intellectum*, explained in note, Æn. i. 70, which see. The proper subject is the sing. noun *genus*; but this word, taken in conjunction with *Cyclopum*, suggests a plur. to the mind of the poet, who accordingly writes *complent*. Collective nouns are, it is true, construed with either sing. or plur. verbs, but our present example is more than a *simple collective*. Cf. Geo. iv. 378, and consult Wagn. Quæst.

Virg. viii. 4. Observe that *vast* is abs., describing the general and confused rush of a mass towards the shore, but complete the phr. because the Cyclopes *stood* on the beach immediately when they rose the shore.

678. *Antrum fratres*—the three Cyclopes dwelling round Etna, and in it were *brothers* in savage nature and external appearance. The adj. does not mean "like as Etna."

Aerius is an adj. commonly applied to mounts which tower into the air, *as trees, mountains*, and *citadels*.

Ilicetus, the oak sacred to Jupiter; *cupressus*, the cypress, to *Pluto* or Dites *Infera*; so next line, *alta Jovis ignis, lucusque Dianae*.

681. *Consistunt*. The perfect of this form (3d plur. perf.) is very frequently shortened by Virg., as at line iv. 61, etc. In *consistunt* we have an instance of the frequentative perf., which like the Greek aorist equals *solent consistere*. Many examples of it are found in the Georgics, but it is sufficient to refer to Geo. i. 49. *Imos immensusque suprepunt horrea montes*, where *superunt—rumpere solent*. The meaning may be thus traced:—They *have* in former times *burst*; and when the same circumstances recur, they are found *seen not to burst*; therefore we are justified in concluding that they will still *continue to burst*.

682. Transl.: "Kind Gods, I pray, hasten to be breaking haste to loosen the cords (*excutere vinculis*) for any quarter, and to spread our sails to (any) winds (that may favorable (*ventis*)). Arthur.

684. This and the two following lines are rejected by Wagner and others, on the following grounds.—1st, That it is unusual here to repeat the injunctions of Helenus called to memory by the Trojans above, line 251. 2d, That the words *lata discrimine parvo* allude to another strait, between twilight; and 3d, That the phrase *lenibus dare* is a ἅπαξ λεγόμενον in Virgil, (Ecl. ix. 5) and only in this one place. The first and third of these objections have weight of no true, the second has displeasure of by his expostulation of the passage, where we contrast himself with giving, with the phrase over the "thousand and one" interpretations offered by other commentators. The injunctions of Helenus warn us that both courses between Scylla and Charybdis (whether crossing along the right hand shore we approach Scylla, or sailing close to the left we near Charybdis, *par parvo discrimine lati*, i.e., are little removed from destruction—will easily lead to death and destruction—unless we steer a course exactly in the middle (*medio cursu*) as this is very difficult *per se* to day, we determine to sail back again.

It is with great difference that, in the order of the Latinist, if learned were to expounding this classic superfluous passage, we notice the following suggestions. (1.) We pass out with a [illegible] after *Italiae*, and *pecus*, and with a semicolon after *cursus*; then, considering *cursus* as used absolutely, in the sense of "but as a matter of course," and take as placed after *lit* [illegible] we respect [illegible] to Scylla and Charybdis, and [illegible] to approaches to [illegible]. The translation would then run thus: "On the other hand, the injunctions of Helenus warn us (what fate we may expect) if the ships do not hold a steady and unerring course, namely, between Scylla and Charybdis, each of them a way leading to death, with but slight difference," or, either there is but a slight difference in regard to the certainty of destruction; or, with but a small (narrow) track [illegible] [illegible]; [illegible] "we determined to sail in a retrograde course" (either by the Ionian Sea again, or back to the harbor of the Cyclopes). See Geo. iii. 244, where *inter* occurs in a different sense from its case. (2.) Put a comma after *Charybdim*, and a semicolon after *cursus*; then, as *quum* and *si* are often thrown [illegible] into a clause instead of leading it, let us [illegible] [illegible] *pecus* [illegible] and translate as follows, [illegible] cursus the rest, "to remove and [illegible] the [illegible] after it—"On the other hand, the injunctions of Helenus warn us (what fate of Scylla and Charybdis, of our [illegible] were as) to hold [illegible] the exact middle of the way between the two, with a hair-breadth separation from death." This [illegible] supposes the [illegible] after *Charybdim*, which Virgil would likely have omitted in a criticism of the poem. (3.) Put a comma after Charybdim and *pecus*, and a semicolon after *cursus*, and take *pecus* [illegible] as the accusative absolute, [illegible] the whole line taking parenthetically—"On the other hand, the injunctions of Helenus warn us of the Scylla and Charybdis, (some being but a petty barrier (*discrimine*) [illegible] destruction) (i.e., the narrow track with the sheep between the two ways, unless the ships hold a steady (*nihilo minus*) [illegible] discrimen thus used, see Æn. ix. 14, *Pyramus magnum intervallum, lati discrimen parvo* (in an example, see Geo. iii. 442. See note x. 411.

Tenere cursus means *to hold right on our course*, or *to keep the appointed track*.

687. *Ab gente Phoeni*. The poems of which words have been raised by the people their homes. (In Italiam, see above, 411. Virgil, "raised" by the kind interposition of the gods.

688. *Vivo saxo.* See note, Æn. i. 167. *Saxo* is an "abl. of the material."

689. *Pantagiae.* See Class. Dict. for this and the following names. The mouth of the river is hemmed in, on both sides, by rugged rocks; "*vivo saxo,*" *a natural bulwark of rock.*

Jacentem—low lying—almost on a level with the sea Servius.

690. This and the following line are considered spurious by Wagn , for four reasons: 1st, Since Homer (Od. ix. 105 sqq) relates that Ulysses sailed from the country of the Lotophagi to that of the Cyclopes, these places could not have been previously visited by Achaemenides, nor could the latter have gone very far from the place where he was concealed. 2nd, The words *comes infelicis Ulixi* are *pointlessly* repeated from 613. 3d, The word *retrorsum* is a ἅπαξ λεγόμενον, and foreign to epic poetry. 4th, The Codex Wittianus has not the verses embodied in the text, but appended on the margin. From these considerations he concludes that the lines were added by some grammarian of later days. Hildebrand, Peerlk., Süpfl., Gossr., Forb., etc., agree with Wagn. in holding the verses *suspected.*

692. *Sicanio sinu,* i.e., the bay which formed the *Portus Magnus (Porto Maggiore)* of Syracuse. On other names see Class. Dict.

697. *Jussi,* viz., by Anchises, whom we have hitherto seen take charge of auspices and religious rites.

698. *Exsupero=praetervehor,* "I pass by."

700. *Radimus,* "we scrape," "we shave" (literally), i.e., we sail close by. It may mean, we *rub* upon the sunken rocks of Pachynus. But compare the phrase *radit iter liquidum,* applied to the flight of a bird. The verb is used of rivers flowing past, and touching a place.

701. *Camarina numquam concessa moveri.* The legend is, that on one occasion the lake near the town being partially dried, a pestilence arose from the malaria, and that when Apollo was consulted as to the total drainage of the marsh, he replied μὴ κίνει Καμάριναν, ἀκίνητος γὰρ ἀμείνων· The inhabitants rejected the advice of the god, drained off the lake, and freed themselves from the plague; but the enemy thereby gained access to the city, and thus the Camarinaeans were punished. Virgil repeats the story, not as a matter of fact, nor as coming from Æneas, but rather as an embellishment of his own.

702. *Gela*—see Class. Dict. *Immanis* is commonly understood as applying to the town *Gela,* because it had been the residence of tyrants. But the more feasible mode is to join it with *fluvii,* finding an explanation in the fact that one of the coins of Gela had upon it an ox with a human face. This was emblematic, says Forb., of the character of the river, calm and serene on the surface, but violent and dangerous by the eddies and whirlpools in its depths. A passage of Ovid (Fast. iv. 470) lends strength to this idea, *et te, vorticibus non adeunde, Gela.* Observe that Virgil gives the final *a* of *Gela* the Greek quantity, i.e., *long.*

703. *Acragas*—Agrigentum (*Girgenti*), situated on Mt. Acragas. The fertility of the soil, and the great trade with Carthage, made it a wealthy and luxurious city. The inhabitants reared horses for the Olympic contests, and *Theron of Agrigentum* is one of those celebrated by Pindar in his Epinician Odes.

Quondam = postero tempore, and *not* "*olim.*"

Magnanimûm—this is the only adj. whose gen. plur. is contracted by Virgil here and in vi. 307. *Miserum,* Æn. vi. 21, is not a gen. plur., but the neut. sing. thrown in parenthetically as an exclamation.

705. *Selinus* — a well known town of Sicily, whose neighbourhood abounded with wild palms.

706. *Vada dura saxis Lilybeïa caecis.* The promontory of Lilybaeum (on the west of Sicily, now called *Capo Boeo*) extends three miles into the sea; its rocky body being covered by the water to the depth of about three cubits. Hence there are *vada* (shallows) whose bottoms, being formed by the rocks (*saxis caecis,* i.e., *latentibus*) of the promontory, are *dura.*

707. *Drepanum,* or *Drepana* (*Trapani*) north of Lilybaeum, and near Mt. Eryx. The coast is called *illuctabilis,* on account of the barren and sandy soil, almost devoid of vegetation, which environs Drepanum. Servius, followed by Schirach and Thiel, considers the epithet suggested to Æneas by the recollection of the death of his father.

710. On the death of Anchises consult Heyne, Excurs. xvii. He remarks the skill of the poet in disposing of the sagacious, far-seeing Anchises, before the arrival of Æneas at Carthage, and his intimacy with Dido. Other ancient writers (and among them Cato, as Servius testifies,) allege that Anchises reached Italy along with Æneas, but it would have been unsuited to Virgil's purpose to adopt this part of the legend.

715. *Hinc.* Æneas thus returns to the point which is indicated at Æn. i. 34, *Vix e conspectu,* etc.

716. *Unus* — the only *one* speaking amidst *all* the others listening.

717. *Fata divûm,* i.e., the events appointed by the gods referring to all things which had befallen the Trojans, and not to the oracles and prophecies only

Renarrabat—by relating word for word them again, as it were, [illegible] *duty*, or *fulfilling* [illegible] may signify "narrated in conformity with his engagement." Cf. II. 5, *Infandum regina jubes renovare dolorem.*

718. *Jamque facto quiesse.* Would, to avoid the apparent tautology, interpret *quiesse*, "he retired to sleep," so that, moreover, the contrast will be more distinct between the end of this and the commencement of the following book. Ay, however, expressions [illegible] Iliad [illegible] 'He finished his recital, however he had come to the end of his story,' can explain this with the real history of the [illegible] absolutely fully possible. But passage Virgil intended to imitate Homer [illegible] of Ulysses and [illegible] of Ulysses in the Iliad, which are

(POLYPHEMUS—*Antiq. d'Herculanum.*)

[DIDO SACRIFICING.—*Vatican Manuscript.*]

BOOK FOURTH.

ARGUMENT.

DIDO having become violently enamoured of Æneas, consults her sister Anna on her circumstances, and by her is advised to consent to marriage with the Trojan prince (1-53). Dido's feelings further described (54-89). Juno consults with Venus; both agree to the union now so much desired by Dido, Juno devising a plan by which to bring it about (90-128). The queen proposes a hunting excursion, which accordingly takes place; but while all are earnest in the pursuit of the game, a violent thunderstorm is sent down by Juno, causing the hunters to fly in different directions: Æneas and Dido, however, accidentally take shelter in the same cave (129-172). Soon after this event, Jupiter, roused by the remonstrances of Iarbas, sends Mercury to Æneas with an authoritative command to leave Africa and make for Italy (173-278), which order the son of Venus prepares to obey (279-295). Dido immediately suspects the intentions of Æneas, and expostulates with him, but in vain (296-449); and, accordingly, being unable to bear up against her grief, she determines to die (450-473). Concealing her purpose from her sister, she erects a huge pyre, and pretends that it is intended for the celebration of magic ceremonies, by which she may be enabled to shake off her affection for Æneas, and to forget him altogether (474-521). Her grief now increases to frenzy; but by this time Æneas has weighed anchor, and stands out to sea in the middle of the night (522-583). In the morning, Dido, maddened by the sight of the Trojan ships in the distant offing, breaks out in a paroxysm of love-sick sorrow, and imprecates calamities on her once cherished guest (584-629): and having dismissed all her attendants, she slays herself on the pyre (630-705).

1. *At.* See note on last line of Book iii. *Cura* is often put by the poets for *amor.*

3. *Multa virtus* differs from *magna virtus,* in that the former denotes merit (excellence) often exercised, and proved by many deeds, while the latter signifies a virtue surpassing other virtues by some especial excellence. Jahn. *Valour, high birth, personal appearance,* and the *charms of conversation,* are the four causes exciting Dido to love.

4. *Multus honos*—either the great glory of the *nation,* or the distinguished parentage of Æneas, son of Venus.

Observe that *infixi* agrees with the *subst.* nearest to it, *vultus,* and is not put in the neut. gender, as might be expected.

7. *Accipe et fovete* by gather the morning-dew, and fly as a bird personal to me, and then *medicate* her passing over the *corpus* and the *sensus* of *consortis*. *Fovete* suppose, lit. by the sun, by the figure *hypallage* (lit. transfer, or deterioration), as *sorors* is put for the sun. *Lustrare* meaning primarily to purify—hence from the practice of the priests to gather round the city (*lustrare*) in procession, it came to mean to encompass, *traverse*, *hound*, etc. Here it is equal to *cincture* or *construe*, as at v. 7, below.

8. *Cunctantem*—"most loving."

I know fast sworn,
Whose *double bosoms* seem to wear one heart.
SHAKESPEARE.

A lectlyed derived from *cunctor* are written in two ways, either *u*, or *ui*, *a* or *ae*. Virgil uses, in preference, the nom., dat., acc., and abl. sing., and the nom. and acc. plur. of the *u* form; and the nom. (sing.) gen., and acc. sing., and the dat. and abl. plur. of the *ui*, *a*, *ae*, form. Euphony seems to have decided for *cunctumque* here, to avoid a similar ending in *-ssumque* and *-ssumque*. *Mors* sing., i.e., *mortem*, *mortuum*.

9. Virgil has been praised for introducing a *sister* as a confidant rather than a *nurse*, as the Greeks usually did. In this he follows Apollonius Rhodius.

Insomnia, in the sing., is said to mean *sleeplessness*, while the plur. is more particularly applied to frightful and distressing dreams.

10. *Nova* seems to be put for *crimina*.

11. *Quem sese ore ferens!* i.e., *quali oris vultu incedit—quanta est in ejus ore dignitas.*

Quam forti pectore, et (quam fortibus) armis! *Armis* is said to be from *arma* (the shoulders), not from *ἄρθρα* (*articuli*), because Dido is speaking of the external appearance of the man; in confirmation of which opinion Not. at 144 is quoted. We contend, however, that, looking at the *ad fortis*, and considering the influence of love mentioned in 3 and 4, we are more inclined to the common interpretation, "hearts of arms."

12. *Equidem*—"I, for my part." This adv. is most frequently found with the *first* person, which seems to lend some strength to the opinion that it is = *ego quidem*. Wagn. derives it from *e* intensive (as *E-Comes*) and *quidem*. Forbiger and others take it with the second and third persons. *Iura* is to be supplied before *cano*.

13. *Inpressam* means those who cut heart of the sacrificed as well as those who have *fulvam* among from the victim of their fire-altars. It is here used in the former sense as equally fit. *Ne mora* = *nunc*. Lucan *cincinnat* deposit, Roman. Cf. Hor. Od. iv. 4, 16.

Dulces exequias. See above, 11.

15. *Nec ad ea.* Jacob reads—"the empty tie," the reference is to beauty of person attached to some yoke.

17. *Primus amor*, etc.—"My first love deserved me, so as to baffle me in my prospects of happiness by the death of my husband."

18. After *pertaesum fuisset* supply *me*, and consult the Gram. on the construction of impersonal verbs. On *taedet*, consult "Marriage Ceremonies," Ramsay's Antiq.

19. Instead of *potes* we might expect a subj. mood, but the Latin expression more distinctly the determination of purpose which Dido at first avowed. *Fama sumpsisse, et ea sumpsisse* = *quasi succumbere, et res ita ferret.* Wagn.

Culpae—a sin against the memory of her former husband. Roman widows were compelled for living unmarried.

22. *Sponsa*, i.e., *paramour*. *Fraudem mori*—with a participial act, viz., in Lycoridon slaying her brother-in-law, Sychaeus. Ann. I. 347.

22. *Hic*. Suetos. Aid. Tur. Mant. p. 1[illegible] allegos that Virgil makes *hic* short only twice—here and at vi. 752.

Infectum reponit, i.e., *expedit ut laborat*.

24. *Prima—ara pyra*. A similar phrasing is found in the Greek *πρὶν, πρὶν ἤ*. Instead of *ante* some Latin MSS. have *sacra*, which is a conjecture of Markland's.

26. *Erebus*—a god of hell. *Nocturnus gryphus*, i.e., the deep shade of the *Infernus*, where there is always night.

28. There is particular force in the word *amens*. So *vatis*, *mens*, *motus*, etc. Consult Gram., and see I. 11, note.

29. The mention of these tears at once shows the great poet, and the skilful delineator of human feeling. While Dido wishes to appear constant and right, and wishes to conceal her love, the gushing tears betray that her troubled heart is warring, and even warring under the concealed passion. Heyne.

31. *Iaperit*, i.e., *responsit*. *Luna*, "tuna like."

34. *Sola*—"as a widow." *Perpetua* [illegible] depends on *maerens*. "Will you be preyed upon by sorrow throughout the whole period of your youth and daughter [illegible]?"

34. *Id*, "that," viz., whatever you contract a new marriage or the Gamos, and Furiae. *Mors* serviles for manes [illegible], for which the funeral rites were duly performed to a dead body, the shade was supposed to be personally "laid," though it worked that same with that tribe in the same shape as the living tribe, yet without substantiality of form.

35. *Eum* refers to what follows rather than to what precedes.

In *aegram* is suggested the reason of her despising former suits (*mariti* for *proci*), as well as an excuse why she should now, after so long a time, listen to the solicitations of Æneas, whom she loved. *Flectere aliquem = flectere animum alicujus*, which latter is the usual phrase, the other being poetical.

36. *Libyae* depends on *mariti*—"suitors of Libyan origin."

Tyro, i.e., *a Tyro*, the "ABLATIVE OF ORIGIN," as *qui Caerete domo*, x. 183. *Cn. Matius Cremona*, i.e., Cremonensis. *Iarbas*, king of the Maxitani in Numidia.

37. *Africa terra.* All names of countries were originally adjectives. So *Itala terra.* Wagner supposes *dives triumphis* to refer to the constant wars among the tribes of Africa.

38. *Gaetuae urbes.* The Gaetuli were a barbarous tribe living south of Numidia. Part of them were nomad in their habits, and part lived in huts, which Virgil dignifies by calling *urbes.* On the construction *urbes—genus*, see i. 339, note.

41. *Infreni*—"riding without bridles." *Cingunt*, scil. *tuum regnum. Inhospita Syrtis*—The Syrtes, *major* and *minor*, on the north coast of Africa, were dangerous shallows and quicksands. But it is the region on the coast near these that is here meant, with its savage hordes.

42. *Deserta siti*—"thinly inhabited by reason of the drought."

43. *Barcaei*, the people of Barce, a city of Cyrenaica. But the poet speaks by anticipation, for this town was much later in its origin.

45. *Juno* is mentioned either because she was the great deity of the Carthaginians, or, as Wagner prefers, because she presided over marriage.

47. *Quam urbem*, i.e., *qualem, quantam urbem—quae regna, quanto, quam potentia regna.*

50. *Tu*, emphatic; the pron. is usually expressed when advice or precepts are given.

Litatis. On the meaning and syntax of this verb, consult note, Æn. ii. 118.

51. *Indulge hospitio*, i.e., be frequent and liberal in acts of kindness towards your guest.

52. *Desaevit*, not "ceases to rage," which would be inconsistent with the next line; but *de* gives to *saevit* an intensive force, "rages furiously."

Aquosus Orion. The rising of Orion was said to bring rain.

53. *Non tractabile*, i.e., *saevum, asperum, procellosum.* We call that *tractabile* which we can easily employ to our advantage, and *non-tractabile*, the opposite.

55. *Solvit pudorem* is not to be taken in a bad sense, but simply means "overcame her keen feeling as to what was becoming to the memory of her husband."

56. *Delubra—per aras*—to all the temples and the different altars placed throughout the city.

57. *Bidentes* properly means *sheep of two years old*, and the name is either a corruption of *biennis*, or is compounded of *bi* (*bis*), *dens*, from the vulgar notion that sheep at that age had two teeth particularly prominent.

58. *Legiferae Cereri.* As agriculture improved, civilization increased, and principles of law and equity began to be established and acknowledged: lawful marriages, too, were instituted, and hence the invocation to Ceres. She sacrifices to Phoebus and Bacchus (Lyæus, Λυαῖος, *Liber*), as deities formerly worshipped at Carthage.

60. The following particulars are not to be considered as relating to different sacrifices from those mentioned in 57, 8, 9, but as indicating more minutely the part which Dido herself took in the rites.

61. *Inter media cornua fundit.* This was the form of dedicating the victim to the gods—a custom derived from the Egyptians, as Herodotus testifies.

62. *Aut* is rather copulative than disjunctive here; at least, it does not distinguish between circumstances, but *times.*

Pingues arae—altars on which many victims were slain. *Spatiatur* expresses slow and dignified movement.

63. *Instaurat diem donis*, i.e., *diem celebrem reddit sacrificiis—multa sacrificia offert*—"she crowds the day with offerings." Wund.

64. *Inhians* expresses the *greatest eagerness* in her search into futurity. On the *Extispices*, see Ramsay's Antiq., p. 331.

Spirantia—"still quivering," "palpitating."

65. *Vatum*, either *Extispices* generally, or, as Gossrau thinks, *Dido* and *Anna*, the *amateur* diviners.

66. *Mollis* Wagn. takes as the acc. agreeing with *medullas* (in the sense of *unresisting*), since it would be too weak a word to characterise the burning passion of Dido. *Est*—"eats."

70. *Cresia—Cresius*, or *Cressius = Cretensis.* Heyne remarks that *capra* would be more suitable than *cerva;* for, on the authority of Solinus, he alleges that Crete abounded in wild goats, but was devoid of stags. Pliny, however, contradicts Solinus; and, besides, the comparison to a *cerva* is much more suitable than to a *capra.*

74. This passage has called forth from Heyne and others the greatest admiration, on account of the consummate skill displayed in the description of a scene so delicate.

75. *Sidonias opes*—either "the wealth she

[illegible] "Tyrian" the [illegible] of the Phœnicians. [illegible] Ov. Her. Oen. [illegible]

79. *Fundit ab ore*—"[illegible]"

80. Pontanus and Gesner think that 81 and 82 should [illegible] 79 on the ground that [illegible] of the [illegible] it would be [illegible] part. It is not likely that Æneas would allow his son, [illegible] waited, to remain all night in a strange [illegible] away from responsible [illegible]. But see note on 84.

81. *Longi procul humeris*—"[illegible] long [illegible]." Conington [illegible] notes, Æn. ii. 9.

82. *Dimissa*—"departed," i.e., after the departure of her guests.

Strata recubat. Wagner interprets, "her well-wed couch;" in his smaller edition, however, he approves of Heyne's reading. 83. Heyne's explanation is—Now the Queen [illegible] her bed in her restlessness, and [illegible] return to that which she had left but the moment before. (i.e., the most natural interpretation is that of Servius (followed by Forbiger): After the guests have departed, she lays herself down on the couch lately occupied by Æneas, deriving some consolation from the reflection that she presses the same cushion which her lover had newly quitted. *Strata* is used sometimes of a convivial couch, cf., Ovid, Met. v. 91. The similar passages of Ovid (Epist. x. 61, and xv. 149) fully sanction explanation 1.

84. The imagination of Dido was actively in play, and pictured to itself Æneas in the most pleasing circumstances; it is argued, therefore, that this reading of Anna was likewise performed only in fond recollection. The whole passage, and more especially the words *absentem auditque videtque*, seems to require such an explanation as that given.

Gesner—"lap," (quasi gremium, from *gremi*).

87. *Pergamenaque*—"the dominion of the city," generally, or, because *pergama* is mentioned in immediate connection with it, [illegible] *the sea to bear the revenues of the [illegible] for the support of the hundred*, in time of peace, and as a barrier in the time of war.

88. *Massylum rabies*, i.e., the wild of [illegible] edition. See l. 132.

Mauros—"the Moorish" of war. Wheel. [illegible] "Lyciens planted at intervals [illegible] the world. Wieck and Ladr. [illegible] Lyciens appears more to apply to this last city, with any propriety.

89. [illegible] the [illegible] of Jove, to detain Æneas in Carthage, and prevent his settlement in Italy.

Fessi rerum

90. *Fortune*, i.e., *rerum fortuna*. "[illegible] for her reputation."

92. *Adhibitus*—"[illegible]" without [illegible] any idea of [illegible].

93. *Impotens*, [illegible] "wild, [illegible]."

94. *Nemora*, [illegible] [illegible] [illegible] but the best MSS. [illegible] *Pierc.* Cupid.

96. *Adhæret*—"[illegible] by Wund. and Wagn. to *fabit*, as if it were [illegible] *fabit* [illegible] *of the fabit*." [illegible] would [illegible] to me, "[illegible] at least," however you may [illegible] to [illegible].

98. *Quis, nisi tentata*—"[illegible] will you [illegible] [illegible] know a [illegible]." Some [illegible] *tentata* [illegible] a [illegible] of Heinsius. [illegible] would [illegible] *certamine*.

99. *Ut Quin* (= *ut non*), with the [illegible], see Zumpt, § 542. Madvig, § 361, Obs. 3.

100. *Incertus*. Another [illegible] the verb [illegible] to *pavens*, but not to *Hymenæus*.

Habet, *fata*, [illegible] [illegible] 673 sqq.

102. *Connubia*—[illegible] to Juno and Venus. *Partibus augeam*—"[illegible] authority," city divinity as [illegible] being equally [illegible] and [illegible]. There is a reference to the [illegible] of combining *authority* to a Roman magistrate.

104. *Dotis*—as the dowry given to Ætolus with Dido. On the [illegible] of marriage consult Ramsay's Ant.

106. *Hoc regnum*, that is, the *promised* kingdom in Italy.

107. *Ingressa est*, "begun," [illegible] *decere*.

110. *Ferar incerta fata*. I am kept in suspense as to [illegible] of the fates. *Fata* is [illegible], depending on the combined notions, *ferar incerta*, the usual phrase is *incertis feratur*. *Ferar* expresses the [illegible] of her doubt. Venus meets Juno with her own affected *dissimulation*.

114. *Exupit*—"received"—"for he was follow[illegible] in observation [illegible] up, as it were, that which had [illegible] before."

115. *Mutum*, i.e., [illegible] "[illegible]."

117. *Fundatos*. On the system of the Romans see Madvig, § 411. Consult also Zumpt, § 143, note.

119. *Certatim*. Then the [illegible] *certatim* for [illegible] *certatim* [illegible] *certatim*.

Ut fecit—"[illegible]."

120. *Nigrantia*—either "[illegible]" [illegible], or "[illegible]."

121. *Hinnitibus*, the sound of horses, [illegible] as a [illegible] term, and Ramsay, [illegible] to Mr. with horses and [illegible]

towards the nets; or, the *feathers fastened on cords*, with which they encircled the prey. *Trepidant* would thus mean the fluttering of the feathers in the wind.

Indagine means "a series of toils or nets."

Saltus means a *part of a forest not thickly set with trees*, i.e., such a place as would afford easy passage. Thus in Cæs. B. Gall. vii. 19, *saltus paludis* (quoted by Henry), means those dry parts of the marsh by which one could pass over. The meaning, then, according to Henry, is, "They surround the open part of the wood with nets, so that the beasts might not be able to escape from it to the thickets."

125. *Adero*, i.e., as Juno Pronuba. On Hymenaeus, consult Smith's Class. Dict.

128. *Repertis*—(1) discovered, detected, by her (Venus); Servius and Peerlk. (2) Devised by Juno; Wund., Heyne, Gossrau, and Forb. *Ridere* is more usually followed by an acc., but cf. Hor. Od. iv. 1, 18, *riserit muneribus*, and Sat. ii. 8, 83, *ridetur fictis rerum*. Forbiger is inclined to look upon these cases as datives rather than abls., and similar to *risit olli*, v. 358

130. *Jubare*, scil. *Solis*.

131. *Retia rara*—"wide-meshed nets."

Plagae—the nets of coarser material and smaller meshes. The word properly means the ropes by which the nets were stretched.

Ferro—*abl.* of *material*. The *venabulum*, or hunting-spear, had a long and broad iron head, as seen in the illustration below

A net is represented in the subjoined woodcut.

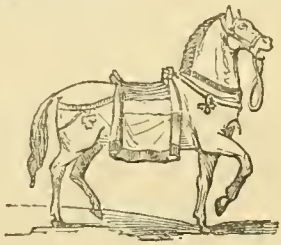
132. *Massyli*—a people of the east part of Numidia proper. The word is equal to Afer.

Ruunt—another instance of zeugma, the word referring to *retia*, *plagae*, *venabula*, *equites*, and *canes*.

Odora—"keen scented." The word does not appear to be found elsewhere. *Vis* may mean either "a numerous kennel of strong dogs," or it may be a mere circumlocution like βίη in Greek. Lucretius has *fida canum vis*, and Hor. (Epod. vi. 6), speaking of dogs, says, *amica vis pastoribus*.

133. *Cunctantem*—"lingering," viz., at her toilet. Cf. Ter. Heaut. ii. 2, 11, *Nosti mores mulierum, dum moliuntur, dum comuntur, annus est*.

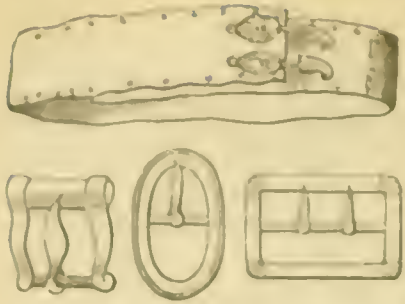
135. The *frenum*, or bridle, included the *bit*, *headpiece*, and *reins*.



137. *Sidŏniam* — sometimes *Sidōniam*. (Æn. xi. 74; Ovid Met. iii. 129, etc.) On the *chlamys* consult Æn. iii. 484; the *limbus* or ornamental border will be seen in the woodcut there, and also one kind of *fibula*.

138. *In aurum:* Her hair was collected into a knot or κρώβυλος, and fastened with a golden *fibula*, clasp. On these parts of dress consult Ramsay's Antiq.

139. The *fibula* here spoken of is a clasp fastening the belt with which her *tunic* is girt about her waist. Various kinds of *fibula* are represented in the following cuts



141. This comparison of Æneas to Apollo and of Dido to Diana, is worthy of careful observation.

143. *Lycium*—Patara or Patera, the chief city of Lycia, was situated on the Xanthus, not far from the sea, and contained a temple of Apollo, second only to Delphi. Here, on account of the greater mildness of the climate, the god was supposed to spend his winter during the epithet *hibernus*, while in spring he migrated to his maternal Delos. Thus he is called by Her. *Delius et Patareus Apollo*.

144. *Cretesque*. Observe the force of the arsis in lengthening the final short syllable.

Dryopes—a Pelasgic tribe inhabiting part of Thessaly, and afterwards part of Doris, called from them Dryopis.

Agathyrsi—a Scythian people of European Sarmatia—the epithet *picti* seems to mean that they painted or tattooed their skin. By the mention of this people, the poet appears to indicate simply that nations from the most distant and uncivilized parts of the world flocked to worship the Dorian god.

Fremunt—"dance while they sing."

147. *Ipse* is expressed between *Cretes*, *Dryopes*, etc., some between.

148. *Tingunt*, i.e., *ornant*, *cingunt*. In statues of Apollo the front hair is sometimes arranged. *Implicant nurus*, i.e., surround it with a golden diadem or fillet.

149. *Dum canunt*. The poet does not say in Lycia, but in conjunction with the context, but in reference to his own theory, as the poet. It however, [illegible] and [illegible] with [illegible] 142. With [illegible] cf. Horr. Ep. I. 4.

150. *Ingentem*—"having cast themselves down," "having bowed down." Wunder explains "demissis dorsis ad terrorem." But Virgil meant that wild beasts are said *degere*, not when they are roaring, but when they are [illegible] and [illegible] by the sound. Cf. Æn. v. 844.

154. *Intermissum*, [illegible] *intercurrunt*. It is similar to the phrase [illegible] *intermittere*, the relative pronoun being omitted. Virgil borrowed from the Lucretian phrase (ii. 329) *equites transmittunt* [illegible].

155. *Agmina glomerant*, i.e., so [illegible] themselves as to form herds.

156. See Æn. i. 155.

158. *Passim*, i.e., without order.

161. *Ferro*, [illegible] of any kind—[illegible], caves, [illegible], etc. *Ignes*, i.e., [illegible] caused by the [illegible] *commotus* [illegible].

162. *Prima*, either "primeval earth," or for *Primum*—"first of all Earth and Jupiter gave the world, and Titan (*tum*) the [illegible]." Wagner, Gossrau, and Forb. *Titan* was one of the [illegible] predecessor over mortals, and properly so, as being "the producer and [illegible] of all things."

Some have conjectured *Parcas et Titan*, where the Parcas presided over [illegible] mortals, but they would not be rightly [illegible] with *Tellus* and *Jove*.

On the grammatical construction, Ramsay.

167. *Omnes* [illegible] for [illegible] Æn. I. 7 and ii. 785—the latter word is in the *dat.* by which case [illegible] is followed, even in Cicero. Some read [illegible] contrary to the best MSS. This is different from the *dat.* of the person following [illegible], on which see Kritz, Sall. Cat. 22, 2. The light[illegible]-flashes as it arrayed [illegible], and the melancholy wail of the mountain nymphs as bridal songs, are but ill-omened introductions to the new union. Milton has been accused of imitating this passage in his description of the convulsions of nature when the "mortal sin original" was completed.

Earth felt the wound, and nature from her seat,
Sighing, through all her works gave signs of woe,
That all was lost.

And again, in reference to Adam's transgression—

Earth trembled from her entrails, as again
In pangs, and nature gave a second groan;
Sky lowered, and thunder, with [illegible] and drops
Wept, at completing of the mortal sin [illegible].

170. *Spoliis*—"a [illegible] of prosperity," *fortunæ*—a regard to reputation.

173. For the description of *Fama*, Virgil is indebted to Homer, Il. iv. 440 sqq., which see. *Fumosus* is called "Ocean" or "dew" by the crystals.

174. [illegible] Virgil [illegible] [illegible] Fama, [illegible] [illegible] [illegible]

176. *Parva metu primo.* Fearful of confutation at first, Rumour is quiet, and seeks retirement, crouching as it were through dread, and contracting her body. After a little she gains confidence, and boldly shows herself. No one will be at a loss to appreciate every point of this description.

177. *Solo*, abl. of *solum*—"the ground."

178. *Fama* is represented as of the race of monsters—the daughter of *Terra*, and sister of Cœus and Enceladus. *Terra* is said to be "enraged at the gods," because they had hurled the Titans, her offspring, to Tartarus. Consult Class. Dict. and Keightley's Mythology.

180. *Pernicibus*, from *pernix*—icis (*per nitor*), "struggling right on," i.e., "persevering," "untiring."

The *feathers* attributed to *Fama* represent the successive retailings of a rumour, each person reporting, adding his *plume*, and thus hastening the flight of the monster; and the eyes BENEATH the *feathers* indicate that while *Fama* sees all persons, she is seen by none.

184. *Coeli medio terraeque*—"between heaven and earth." The poets often use *medius* with the genitive, for *inter*. So Præs. B. G. i. 34.

186. *Custos* — carefully watching that nothing should escape her.

190. *Replebat gaudens et canebat*, i.e., *gaudet replere et canere*. In words so opposed as *facta* and *infecta* the conj. is usually omitted, e.g., *nolens volens—digna indigna*, etc. But here the poet has reference to men who rejoice to hear anything which they can retail, and are easily induced to add new and groundless fabrications while they repeat the original story.

191. Elsewhere, when *Cretus* is used, the abl. follows without the prepos. Gossrau thus distinguishes between the phrases:—He says "*cretum ab aliquo=esse oriundum—cretum aliquo=natum, ortum esse.*" Some editions omit the prepos. *Viro* for *marito*.

193. *Fovere hiemem luxu*, is an unusual mode of saying "*se luxu fovere per hiemem.*"

Wyttenb. thinks that the conduct of Antony and Cleopatra afforded to Virgil this suggestion.

194. *Regnorum*, i.e., the one of Carthage, the other of Italy.

195. *Diffundit in ora*, i.e., *spargit per ora — longe lateque divulgat*, "publishes far and wide."

196. *Iarbas*, king of the Maxitani in Numidia, who had given permission to Dido to settle in his territory, and who had unsuccessfully sought her hand. The name is sometimes written *Hiarbas*. He was the son of Jupiter Ammon (or Hammon), whose temple in an oasis in Marmarica was long celebrated, and will be remembered in connexion with the history of Alexander the Great.

198. *Garamantide*, i.e., *Libyca*. The Garamantes were a people of inland Africa above Gaetulia, inhabiting a considerable portion of the district now called *Fezzan*.

200. *Centum aras*—see Æn. i. 416. *Posuit*, used as a Greek aorist. Wund. Forb. accounts for the variation of tense by saying that Iarbas had consecrated the "ever-burning" fire at the time when he introduced the worship of Hammon into Numidia before all the hundred temples were completed. The phrase *vigilem ignem* will remind all of the worship of Vesta.

201. *Excubias aeternas*—in apposition to *ignem*, to express the *object* of Iarbas, *ut essent excubiae aeternae.*

202. *Solum et limina.* Heyne makes these words the accus. depending on *sacraverat.* But Wagn. and Forb. take them as nom., the substantive verb to which they are subject being omitted. The epithet *pingue* refers to the great number of victims slaughtered; and *limina sertis florentia* to the numerous festivals, during which the temples were adorned with garlands.

203. *Amens animi.* So in Geo. iv. 491 we meet *victus animi*, and at 310 of same Geo., *trunca pedum.* The genitive denotes the part affected, whether it be of the general nature of man or of his body.

204. *Media inter numina*—"before the images of the deity," or simply "in the temple," as the god was supposed to "fill the house" with his presence, and to be cognizant of acts done in all parts of it. *Munera* was read, says Servius, for *numina.*

206. The tone of this address, breathing impiety and audacity, is in keeping with the stern and fiery temperament of the Africans.

Maurusia—"Moorish." Mauri, or Mauretani, was a general name including a number of nations, of which the Maxitani were one.

207. *Epulata*—"after feasting," when the libations were made. *Libat nunc*—this is to remind Jupiter that it was the influence of Iarbas that made the *Mauri* worship him, whereas they had not done so previously.

Lenaeum honorem, i.e., *honorem vini—vinum in Jovis honorem effusum. Lenaeus*—an epithet of Bacchus. See Smith's Class. Dict.

208. Compare the impious address of Timon in Lucian, Tim. i. The sense is this: You do not seem to behold these things; for, if you behold them and do not take vengeance, then do we groundlessly dread you.

209. *Caeci ignes*, i.e., *vani, inanes.* Heyne. *Caeci, qui non urunt.* Gossrau. *Caeci*—"blind in aim," i.e., which do not strike those whom they ought to strike. Wagn.

210. *Inania murmura*—the acc., *not* the *nom. Murmura*—thunder; *inania*—unavailing to terrify the wicked.

214. *Rēpulit.* Observe the first syll. long.

Dardanus, [illegible] *of Dardanus*, *Dardanian*. He resented [illegible] as a bastard *Dardanus*, but Aeneas she has received as a *master*.

215. *Ille Paris*—"that well known [illegible] effeminate Paris," or, "*that adulterous Paris*." Like another Paris, he has taken away from [illegible] his lawful wife.

Semiremi. The Romans in Virgil's time had [illegible] Phrygians in contempt for their effeminacy.

216. Mitrata Tiridatem Phrygian. The *mitra*, or *cap*, was a common head-covering among many Asiatic nations. It was fastened below the chin by ribbons, which partly covered the jaws and temples, as seen in the woodcut beneath.

217. *Subnixus mentum*. On the construction see note I. 228, and ii. 218. *Huppe* is expressive of strong levity.

222. *Alequitur*. Last syll. lengthened by arsis.

This commissioning of Mercury is borrowed from Hom. Od. v. 28 sqq.

On *Mercury* consult Smith's Class. Dict. and Keightley's Myth.

223. *Lenpedis*—"lingers." *Dilaturbat*—[illegible] Aen. I. 268.

227. Observe the unique form of metre, [illegible] rarely found in epic poetry. See [illegible] 280, 284.

228. *Iris*—see [illegible] the attack of Diomede, Hom. Il. v. 311, and recently from Apollo the Neptune's intercession, Il. xx. 291. Heyne. In this latter instance Wagner claims that Neptune did it of his own accord, and not at the instigation of Venus. He proposes, therefore, three other explanations: (1.) The second reason of Juno respected Troy as the occasion of the burning of Troy. Of this Dido and Troy appeared. (2.) That Venus rescued Troy from the Greeks, but at the storming of Troy, and afterwards, during her wandering through Troy, saw. (3.) That the two goddesses of Troy are under [illegible] [illegible] of [illegible] to Gro.

Troyae et vindicavit et urbem condidit.

229. *Dardanidae*, *Dardanides*. (1.) Which [illegible] (2.) Which [illegible] [illegible] the entire [illegible]. Dido tells says Wagner, would be a [illegible] on the same idea is stated in 231. (3.) Which has [illegible] [illegible] to be [illegible] by Aeneas. This last explanation is adopted by Wund., Wagner, and Forb.

231. *Pressurus*—*premendi*. [illegible] *Latinus* [illegible] *sub Troja*—a combination of Aeneas and Augustus. Dido [illegible] as a compliment to the latter.

232. *Aeneadae*, [illegible], supported by [illegible].

233. *Agis*—[illegible]. There is almost a military fastness in Dido's poetry, of a [illegible] [illegible] [illegible] the long quantity of the vowel being preserved. The primary (Trimetrical) [illegible] and the great emphasis on the word [illegible] may excuse the licence. See Ain. i. 18; [illegible] 23.

236. *Ausonia*, [illegible] Ausonia [illegible], viz., *Latium*.

Ejiciunt. Lat. a [illegible] [illegible], the latter reason is [illegible] [illegible] as that Dido [illegible] [illegible] [illegible].

Laurens. The first syll. [illegible] as I. 2, and elsewhere. Long, but Lavinium, the name of the city, has the *a* usually short, as at Aen. I. 258, 270, etc.

237. *Ne quiet!*—"Still be [illegible]," with particular emphasis, lessening, as it does, a whole foot, and the first word of the line.

Hic nuntius—"Let this be our messenger," or "Be thou our messenger of this mandate."

238. *Talaria*—either the "sandals provided with wings," or the "fetlocks," so that the wings themselves will be under-

stood as attached to the heels, as seen in the foregoing woodcut.

242. *Virgam*—the *caduceus*. See Mythol., Keightley.

243. *Mittit*—"conducts." The Greeks called him νεκροπομπός, πομπαῖος.

244. *Lumina morte resignat.* These words have caused great difficulty to commentators. We simply enumerate the principal explanations: (1,) He relaxes their eyes in death; *resignare* having thus the same meaning as *solvere*. Heyne and Forcell. (2,) He opens again the eyes of the dying when on the point of death, i.e., he recalls the dying to life. Wagner. (3,) As Mercury gives and deprives of sleep, so he *again* seals the eyes in the sleep of death. Jahn. (4,) Mercury, the ψυχοπομπός, opens the eyes of the dead whom he is about to conduct to Orcus; for the shades in the lower regions are represented as *seeing*. Henry, followed by Forbiger.

247. The story of Atlas, son of Japetus and Clymene, turned into a mountain by Perseus, and compelled to bear the world on his shoulders, is well known. Mercury alighted on the peak *(apicem)* of Atlas, as being higher ground, preparatory to his descent to the plain. The epithet *duri* is applied on account of the *toils* of Atlas, and the circumstances recorded in 249 sqq.

249. *Pinifer* is not to be interpreted too literally; it is a general epithet of mountains in the poets.

252. *Nitens*—"poising himself." *Cyllenius;* he was born on Mt. Cyllenus, in Arcadia. Cf. Milton, in his description of the descent of Gabriel.

254. *Avi*—a *Mergus*, or some such fish-hunter, which soars at a considerable height above the water, and, after marking its prey, *swoops* down upon it with the violence of a hurricane.

256. The authenticity of this and the two following verses is doubted by almost every commentator. The following are among the objections urged: (1,) 257 is absent from some MSS., 258 from most, while in others 257 is placed after 258. (2,) The lines are very tame, insipid, and rugged. (3,) The *homoioteleuton*, *volabat* and *secabat*. (4,) The *asyndeton* (want of conjunctions) in the verses, and the extraordinary connexion of the words *litus arenosum ac Libyae ventosque secabat*. But, besides these, Wagner puts forward others:—(1,) The words *terras inter coelumque*, which imply high flight, ill accord with *humilis juxta aequora* of the preceding line. (2,) The reference to Mercury's mother and grandfather is spiritless, and ill placed. (3,) It is absurd to extend the comparison through so many lines, when the subject is a trivial affair, especially as Virgil uses *haud aliter* only in similes where dignity and grandeur are conspicuous. Wagner farther imagines, that some grammarian added the lines lest the reader might suppose that *avi similis* in 256 might be interpreted literally as if Mercury were in shape of a bird; and that 258 was appended lest the *subject* should be wanting, while 257 found a place in the text to explain *circum litora, circum scopulos* of 254, 5.

257. *Litus arenosum ac Libyae.* This Wagner takes to be the true reading, the *interpolator* having inserted *ac* in the *third* place, for *ac litus arenosum Libyae.* Others write *ad*, and others omit altogether.

258. *Maia*, the mother of Mercury, was one of the Pleiades, the daughter of Atlas and Pleione. The Romans called the Pleiades, *Vergiliae.*

260. *Tecta novantem*—building a new private mansion for himself.

261. *Conspicit. Atque.* This is Wagner's punctuation: a semicolon is usually placed after *conspicit.* Wagner asserts that this particle, *atque*, when placed at the beginning of a sentence, expresses amazement at some unexpected circumstance. It here indicates the astonishment of Mercury at the dress of Æneas, and the total change of his manners and character. *Stellatus*, viz., on the hilt and scabbard.

ĭăspide—four syllables.

262. *Laena*—χλαῖνα was a peculiar kind of woollen cloth, with a long loose nap, not made into any particular shape of robe, but used as an outer hap in various forms. See Ramsay's Rom. Antiq. *Ardebat=splendebat.*

Murex—a shell-fish which supplied a purple dye. It was found in large quantities at Tyre, on the coast of Laconia, and other places. See v. 205.

264. *Telas*—"the warp." Dido had interwoven, here and there, "fine threads of gold." See iii. 483.

265. *Invadit*—"angrily addresses." The word is characteristic of the speech of Mercury, and indicative of the tenor of what is to follow.

269. *Torquet* refers to the revolution of the earth on its axis, for Virgil was aware *Terram circum axem se summa celeritate convertere et torquere*, Cic. Acad. iv. 39, 123.

276. *Spes heredis Iuli—debentur.* Wagner, comparing 236, *Ausoniam protem*, thinks that he has caught Virgil "napping." Forbiger defends the poet by saying that he is here correcting himself, justly thinking that at this very time, when Æneas was held in the chains of Dido's love, Ascanius would naturally be of more concern to him than any offspring to be derived from a new marriage in Italy.

277. *Mutatis illum colloquiis*—"vanished from the sight of men." He had assumed mortal shape to mingle, should to see him, but now he "dissolves himself in his through fire." Conte.

280. *Adhuc*, i.e., *adhuc eum gratiae, et quem per omnia*. It is the old phrase, "to get round a person," through persons offering to adopt.

284. *Quae prima exordia sumam*.—"How is to open the matter?"

286. *Atque* is directed to, as it is clipped there is no connection between this and the foregoing lines—indeed, 285 is have been deserted by some critics as returning in vii. 20, 21, and as being omitted from some MSS.)—and *atque* and *atque* have been proposed as emendations. Wagn. and Wund. defend *atque*, the latter supporting that *Iuno quod aegit, 285,—mortus est quod agit*, to which *(mortus est)* *aegit* may be tolerably supported by *atque*.

Dictum does not mean *cogitat*, but is to be taken rather as an epithet of the mind which thoughts and decisions follow one another in the quickest succession; thus we say "as quick as thought." The Homeric phrase ἐπίστασαι μιμνήσκειν, is here translated.

287. *Alternantem*—"wavering," "hesitating," "deliberating now this, now that plan." The use of *alternare* in this sense is almost unique.

288. *Dent*. Observe the peculiarity of pronoun dative. Without looking known the pronoun, we are at least informed of what the principal mean then.

On the names *Sagaris* and *Serestus* see note, Aen. i. 611.

Hibernis—Gk. *ἀκτοῖς*. See Gram., under Gk. a case of dat. 6.

289. *Gnosia aplustra*, i.e., *ratis* (supported by *ventis et remis*). *Aplustra* = "sails" with sails, tents, and other gear.

Connixus. This is a kind of [illegible] *pressed* (see note, Aen. ii. 235)—"leaning collected their companions they should equip."

290. *Quae relinquit*. This order of words (relinquit quae et relinquit) is preferred by Wagn. and Forb. as improving the rhythm of the verse.

291. *Quando* is not a word of *three* here, but of *circumstances*—*facinus*, or *quidlibet*.

292. *Mollissimus*—"the least pitied to [illegible]." *Mollissimus* = "appreciation of [illegible]."

294. *Quae regina desire tentet*, i.e., *quae* [illegible] "What queen of [illegible] [illegible] to [illegible]."

Quae, sed. *vero*, as Sonn. Pilg. ii. 1. 10. [illegible]

297. *Frequent*, sed. *sacrifica*, *sacrifice*, i.e., *consecrated*.

298. *Cunctas ferens*. Thus Ind. [illegible] interpreted—"Seeing everything through fate," or "Finding everything in its wheel safe." Ind. [illegible] Apollo with Dr Henry in [illegible] "Finding this very thing that all things are safe." Ind. finding this too too great good fortune cannot long continue.

Infelix Dido—"that poor Dido"—who received in Italy the arrival of Æneas. She is called *vates*, because she [illegible] without consulting [illegible] [illegible] fate.

Furens—"rather [illegible] Æneas, 69, "like one possessed" or by enthusiasm [illegible] to her friends [illegible] after the departure of Æneas.

300. *Inque venit*, so [illegible] variants [illegible] Dido's [illegible] comes (Livy).

301. *Incubuere*—"rate about widely after the manner of the Bacchantes." The [illegible] [illegible] (*experimenta*) of Bacchus, [illegible] [illegible] by the Thyadides are here alluded to. They were celebrated on Mt. Cithæron by the Thebans, with all the wild and boisterous enthusiasm of savage life. The fuller [illegible] [illegible] Dict. of Gk. and Rom. Antiq. [illegible].

Exsaevit furentis—"passed at the opening of the rites." The sacred implements, vases, thyrsus and even the [illegible] of the wind, were seized and carried [illegible] by the worshippers.

302. *Physicus*, *Φυσικός* (*Φύσις*)—a Physicist.

Fundo, sed. *[illegible]*. The [illegible] "In Dido's being heard." Thus understands—"when the voice of Bacchus himself [illegible] the worshippers were heard."

Stimulant corpora—for on is hence to Mt. Cithæron to the [illegible].

303. *Nec [illegible]*—"Nor are [illegible] [illegible] [illegible] for [illegible], [illegible] [illegible]." Propertius. Hor. Sat. II. 4, 17. So [illegible], *ἄφρων*, *ἀφέλεια*, etc.

304. *Sponsi [illegible]*, i.e., *sponsi le [illegible]*, a [illegible] [illegible] [illegible] with the Latin poets, in their [illegible] for [illegible] the [illegible].

305. *Nec [illegible]*, i.e., [illegible]. The [illegible] is, Not [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

306. *[illegible]*—"[illegible] [illegible] [illegible] [illegible] [illegible] [

314. *Per dextram*—by the right hand, which we have joined in hospitality. On the form of oath, see Æn. ii. 142, and Soph. Phil. 469, πρὸς νῦν σε πατρός, etc. *Te* is governed by *oro*, 319.

315. *Aliud nihil*—nothing but tears and prayers. This line refers as well to what follows as to what precedes.

318. *Domus labentis—de gente Didonis intelligendum, vel potius de Didone ipsa, quae hic novam gentem regiam conditura est.* Forbiger.

320. Having referred to personal favours and private considerations, she now turns to the troubles and difficulties which Æneas had brought on her, and which he can alleviate, or remove, by remaining at Carthage.

Nomadum tyranni—"kings of the Numidians:" Iarbas is particularly meant. The name Numidae, Sallust, Jug. 18, derives from *Nomades*, i.e., the shepherds—pastoral tribes, from νομός. Numidia is called *Nomas* by Martial.

321. *Infensi Tyrii.* Either Tyrian nobles had been rejected when seeking her hand, or the general body of the people were dissatisfied that they are made subject to Æneas, a foreigner.

323. *Cui deseris me*—shortly for *cui relinquens me deseris. Moribundam*, i.e., *moritturam per te.*

324. *Hospes—hoc nomen de conjuge*—How much bitterness of reproof do these words convey! Cf. ii. 678.

325. *Quid moror.* These words have reference to *moribundam*, 323. The meaning is, "If I am to die, why do I delay to lay hands on myself before Iarbas or others of my enemies destroy me?" After *an* supply *moror* from the foregoing.

326. *Gaetulus* is put for *Afer* generally, since *Iarbas* was king of the *Maxitani*, and not of the Gaetulians, as we have seen.

327. *Suscepta fuisset.* This verb usually applies to the act of a father in taking up his children, in token of his wish that they should not be exposed, but saved. It thus means to rear, to educate, and is not to be confounded here with *concipere.* Cf. Ter. Andr. ii. 3, 27.

330. *Capta ac deserta* is a strong phrase for "abandoned by you." *Capta* is supposed by some to have reference to the dreaded captivity by Iarbas, but this seems quite irreconcilable with the foregoing lines. Gossr., finding the difficulty of *capta* insurmountable, rejects 526-30 altogether. *Capta*, however, seems to mean "*taken in*," "outwitted," "deceived."

332. *Curam*, i.e., *dolorem.*

335. *Promeritam*, scil. *de me*, that is, you have conferred many favours on me.

Elissa, or *Elisa*, was the proper name of Dido, which latter term is said to mean a *wanderer.*

336. *Regit*—the common reading is *regel.* On this Wagn. remarks that *dum* with the *fut.* signifies continuance of time, *without any limit* being assigned; but with the present it denotes all the time that elapses up to the end of a period whose duration is fixed.

337. *Pro re=pro re nata*, i.e., considering the state of affairs. *Furtum* is anything done in a clandestine manner; the idea of "a *desire to deceive*" being necessarily implied.

339. *Praetendi taedas*, i.e., I have never put the name of marriage on our relationship.

Haec foedera, "such engagements," viz., as those of marriage. *Aut* after *nec* becomes negative.

341. *Meis auspiciis.* These words are seldom employed in reference to the affairs of an *individual;* the signification is transferred from public matters, more especially from the consuls and generals of the armies, *qui aut suis aut alienis auspiciis res gerunt.* The life of Æneas was hereafter to be regulated according to the will of the gods or the Fates, and therefore *alienis auspiciis.*

342. *Urbem Trojanam colerem*, i.e., "I should have built a new city on the ruins of ancient Troy, and *now be inhabiting* it, taking a delight in paying yearly honours to the Manes of my friends." *Reliquias*, the *Manes*, as translated; not the *sepulchres*, which is Heyne's opinion. Wagner understands it as the *city itself.* The variety of tense in *colerem* and *posuissem* will be easily explained. There is a *zeugma* in *colerem* which is applied to *reliquias* and *urbem* in different senses.

344. *Manu*, pleonastically, as is often the case when words of art and industry are spoken of. So *ore* or *voce* after verbs of speaking.

345. *Grynium*, or *Grynia*, was a town of Aeolis, famed for a temple and oracle of Apollo.

346. *Lyciae sortes*—Apollo's oracle at Patăra in Lycia. See above, 143, note. *Capessere*—"to make for."

348. *Detinet*, i.e., so delights and interests you that you cannot leave it.

350. *Quae invidia*, i.e., by what feeling of envy are you influenced, so that you do not wish us to settle in Italy? Thiel remarks, that the metre is well suited to the sense—the quick movement of *invidia est* (— ∪ ∪ — |) followed by the slow and deliberate enunciation of the long monosyllables, *et, nos, fas* (— | — | — |), with the renewed earnestness in *extera*, (— ∪ ∪ |) all contribute to give the words

full power, and bring out the thing in all its force.

[illegible] *Answer*, viz., that I should go to Italy and build a new kingdom.

[illegible] *Cypri*. Cyprus is put for the whole passage by a well known image. See Her. *quadrirum tres cursi equitis*.

[illegible] *Etruscique caput*, i.e., Italy would find me. Not Africa and Asia, as some interpret, nor Jupiter and Mercury, as others would have it.

[illegible] *Haurit*.—"I drank it in with transcendent joy." See Hor. Od. II. [illegible] *haurit aurium* and Livy xxvii. 51 *oculis turbidique gaudium hausit*.

[illegible] *Averso*, i.e., *obliquis, torvis oculis*.

[illegible] *Luminibus tantis quod fremit*—which eyes which silently gave expression to her indignation.

Sic accensa—roused further to wrath by the survey of him.

On this whole passage Schmidt remarks: "Imagine to yourself the force of a person silently surveying another, the eyes slowly journeying from head to foot, and as slowly returning to the point whence they started on their tour of inspection. The whole passage is most beautiful, but these few verses carry off the palm from all others, since they depict the scene with that truthfulness to nature which only the highest poet can represent."

[illegible] *Cautibus* and *horrens* are closely connected in sense and syntax. *Horrens cautibus*, for it means both "bristling" and "sharp-pointed," which latter sense it retains in older English; thus Milton, "Horrent arms."

[illegible] As Mt. Caucasus was inhabited by wild and savage tribes, the Romans, when they wished to represent a person as *uncouth* and *rough* said that "He was born at Caucasus."

Hyrcania was Caucasus, lay between the Caspian Sea, Media, Parthia, and the river Oxus.

[illegible] *Quid dissimulo*—"Why do I withhold my rage?" i.e., "Why do I not burst forth with the full force of my resentment; lest I appear or hold the more than in his case?" The change to the third person in *ingemuit*, etc., is strongly indicative of her grief and passion and pretended contempt.

[illegible] *Fletu fletui*. See Ecl. v. 20. *Ingemere* and *murmurare* are usually followed by a dat., but by Ecl. v. 77 by an accus.

[illegible] *Quae gaudia nos Troiam*, i.e., *gaudia durantibus hoc tempore Troiam antepponunt*. Heyne and Forb. Obscure rather the phrase to the former is quite figurative, but this is not good. On the double interrogation see Kritz. and Cur. xxvi. 1.

[illegible] *Dictum Iliacis*, i.e., *in Troia, in Ilio, subaudiendum Troia*, etc.

[illegible] The *Troyes* and *Alexandrines* are characteristic of the continent and extend round of Italy. In American common Greece is sometimes a bitter reproach that she had been the occasion of saying that very thing which he was now about to tell the Troy and slaughter her.

[illegible] I consider *Aeneas* and *Ascanius* as apply to the *Jus* and *Italiae* [illegible] for *interpres* [illegible] applies only to *fati*. There is strange [illegible] and *horrens* is especially [illegible] *Iuvenis* which is [illegible] by some [illegible] which one would [illegible] to [illegible].

[illegible] Scaliger strongly [illegible] supposing of [illegible], that [illegible] gave [illegible] to his statements. See [illegible] 377, and Ter. Andr. I. 2, 14.

Quidem—this word has reference to the [illegible] doctrine, that [illegible] *agere* [illegible]. See Her. Sat. [illegible] 1.

[illegible] *Neque* is seldom doubled in Virgil, as here. It is better called than *nec* to express transition, but it is a well [illegible] negative. See [illegible] Ecl. [illegible] 1.

[illegible] Observe the three imperatives without a conjunction, *I, aspera, pete*.

Pete regna—the intimate that duty to rule is the main cause of his departure.

[illegible] *Pia numina*. As the deities were themselves [illegible] *pii*, so also [illegible] they will defend mortals who are *pii*, and punish those who are *impii* (void of natural affection and ingratitude) and *perjuri*.

[illegible] *Haustrum supplicia*—"drink the cup of punishment to the dregs." *Haustrum* is used of those things which, whether they be good or evil, we bring upon ourselves by our actions. Wagner. *Infra*—Greek [illegible].

[illegible] *Atris ignibus*—"Like one of the Furies, I shall everywhere meet you, and hold out a sticky torch before you, that is, justly in anger bring round a just retribution, on account of the crime committed against me, will torture you and the image of the injured Dido will haunt you."

Thus Wagner in his larger edition. In his smaller, however, he changes his opinion, and explains as follows. "With the smoke and flame of my funeral pile, as an evil [illegible], I, as it will pertinent to you, through distant." This interpretation suits better still [illegible], as well as [illegible] *et* [illegible] *ignibus*, [illegible] with wings. Other explanations we deem it unnecessary to give.

[illegible] *Aeneas* [illegible] for the [illegible] *omnium* [illegible].

[illegible] *Mutus* is used for the [illegible] *Dixerat*, i.e., *Cum dixerat*, etc.

[illegible] *Medium arripuit*, i.e., she put an end to further conversation by not waiting for the reply of Aeneas, breaks off the conversation before it was finished.

[illegible] *Murmurat*, i.e., *murmurat et minatur*.

393. *Pius Æneas.* *Pius*, because more attentive to the will of the gods, and the interests of his son, than to the wishes of Dido and his own inclinations.

397. *Incumbunt*, scil. *operi reficiendarum navium.*

399. *Frondentes remi* and *infabricata robora* refer to the same thing, viz., the branches and shoots with the leaves still unstripped, and the stems unfashioned. *Infabricatus* is among the ἅπαξ λεγόμενα.

401. *Migrantes—et ruentes*, i.e., *ruentes ut migrantes (festinare) solent. Cernas*—"you may perceive (if you wish)," a poetic expression for *cerneres.*

402. Wagner writes *velut* and not *veluti*, alleging that *veluti* and *uti* are never written in Virgil, except before consonants. *Veluti cum* = ὡς ὅτε.

403. *Hiemis memores.* Cf. Hor. Sat. i. I, 35, "*magni formica laboris * * haud ignara et non incauta futuri.*"

404. *It agmen—et convectant.* On the variation in the number of these two verbs with the common subject *agmen*, consult note, Æn. iii. 676, and i. 70. The verb *convectare* is said to be found only here and in Tac. Hist. iii. 27. *Calle angusto*,—cf. Geo. i. 380.

406. *Agmina cogunt.* This is a military phrase applied to the duty of those who brought up the rear, and prevented the soldiers from straggling or from plundering.

407. *Moras* is for *morantes*, as *opus* for *operantes formicas*, by a well known poetic usage. Thiel quotes a most appropriate example from Ter. Andr. ii. 3, 21—*uxorem his moribus dabit nemo*, i.e., *homini sic morato*—"to such a character."

Fervet—"glows." This verb is used to express activity and quick motion, since these produce *fervorem.* On the two forms, fervĕre and fervēre, see Geo. i. 456; on stridĕre and stridēre, Geo. iv. 262; and on fulgĕre and fulgēre, Æn. vi. 827. See below, 409.

408. *Quis sensus*—"by what *name* am I to call that feeling," according to the distinction laid down between *qui* and *quis.* See note, Æn. iii. 608.

411. *Aequor misceri.* Wund. interprets, of the *movements* and *the din of many individuals engaged in labour.*

413. *Ire in lacrimas* for *descendere ad lacrimas*—"to *have recourse* to tears."

414. *Animos=iras*, or it may be opposed to *suppler*, and be equal to *superbi spiritus*, the pride of the queen alternating with the weakness of the *woman.*

416. *Properari*, used impersonally. The common editions have a semicolon after *circum*, but Wagn. punctuates after *litore* (:) making *undique circum* mean *ex omnibus, quæ circa sunt, locis.*

417. On *carbasus*, see note, Æn. iii. 357.

419. *Si potui—si=εἰ*, or *wenn* in German and is to be translated, "*Since* I have been able to anticipate *(sperare=exspectare)*, (see 298, *omnia tuta timens)* my present grief, great as it is, I shall be able to bear it too."

423. *Molles aditus et tempora*, i.e., you were the only one who knew to discern the proper time when he was most affable. "You alone knew the soft approaches to the hero's heart, and the seasonable moment to enforce them." Galbraith.

424. *Hostem=odiosum virum.* Heyne. Thiel takes it as equal to *hospitem*, which was the original signification of *hostis.*

426. *Aulis*, in Boeotia, where the Grecian chiefs, having assembled with their forces, previous to their departure to Troy, bound themselves by an oath not to return till they had captured the city of Priam.

427. *Patris cinerem revelli.* One of the most heinous of all sins, in the eyes of the ancients, was to disturb the ashes of the dead. The poet, perhaps, makes reference to the story that Diomede carried away the ashes of Anchises, but afterwards returned them to Æneas, when he had been plagued for violating and retaining them. This circumstance, however, could not have been known to Dido at the time, but the poet, we have seen, does not avoid anachronisms, if the subject be suited to embellish his work.

433. *Tempus inane*, i.e., a season during which their relationship and close intimacy should be partially suspended, and an easy transition made by her knowing merely that Æneas, though not on terms of former friendship, was still near, and in Carthage.

435. *Veniam=gratiam, beneficium.*

436. This verse has given much trouble to commentators, the opinions of some of whom are enumerated underneath. (1,) And if you confer this favour upon me, I shall remember it gratefully so long as I live, and repay it abundantly at my death; Heyne, Jahn, and Süpfl. (2,) And if you will confer this favour upon me, you will testify that it has been abundantly repaid at my death, i.e., that I have bestowed much more upon you than you have upon me; thus Wagn., who does not agree that *morte* means *during my life until my death.* (3,) Henry reads *cumulata*, and, referring to the words of Æneas, 360, *Desine meque tuis incendere teque querelis*, explains as follows:—"In deference to the wish of Æneas, I shall cease to worry him with complaints and entreaties, (i.e., *remittam*—I shall slacken in my remonstrances), although by his departure death is prepared for me, as it were, manifold *(cumulata morte).*" (4,) Forbiger interprets simply, and, as appears to us, correctly, "And if you perform this service for me, I shall repay it handsomely at my death;"

[illegible] probably at the succession to the kingdom or some other benefit.

437. *Fletus*—not to be confounded with *fletus*.

438. *Fertque refertque*—"[illegible] and again." *Not* "bears to Mimet, and back from him to Dido."

440. *Tractabilis audit*, i.e., *ita audit ut tractetur*.

441. *Placidus* expresses the *general* character of the disposition of Æneas, which it is the poet's duty to extol.

Deus—the deity, divine influence—no particular god being denoted.

442. The poets associated cold, snow, ice, and other inclemencies of the weather, with the Alps, as here *Alpinis frigus*, signifies the north wind blowing from the Alps.

443. For *altae* some copies read *alte*, but the former has the authority of the best MSS. *Altae consternunt* is equal to *ita consternunt ut altae sint*.

445. The suitableness of the word *tunditur* in this place will at once be recognised; "is buffeted," "lashed."

Heyne puts a period after *curas*, but a semicolon is preferable, since a very close connexion exists here and the foregoing line.

446. *Intis*, scil. *suis*. *Convexa coeli*—see v. 310.

448. *Turicremis*. This is a word borrowed from Lucretius ii. 363.

450. *Obscenum*—"foul," "disgusting in appearance," or here rather "ill omened," "portending misfortune." Cf. Geo. i. 470.

450. Heyne remarks that this verse is admirably adapted to increase the horror of the scene. We now despair of the life of Dido when we find her particularly silent on the subject of her death, even to her dearest relative. Thus are the [illegible] on a scale went to act.

457. *Templum*—the shrine dedicated to the shade of Sychæus.

De marmore, i.e., *quae demptis est de rupe marmora*.

459. *Velleribus niveis*—*Vellus* properly signifies *wool shorn* from the sheep, and hence anything made thereof, as *fillets* and *bands*, which are here meant.

461. *Hinc*, "from the temple."

462. "And the solitary screech owl, sitting on the house-top, often wailed with death-foretelling cry and protracted her long-drawn notes into a plaintive song." The *bubo* is a bird closely resembling the *noctua*, and receives its name, like our cuckoo, from the sound made by it. Virgil is the only writer who uses the word as feminine. This kind of owl was looked upon by the Romans as a death-boding and lamentable bird; and if any one of the species had its way into a house, the members of the family exerted themselves to catch it, and nail it to the door, in order that its mischievous sight might counteract the calamities which its approach predicted to the household.

464. *Fatorum*—the meaning of Warner, Stapf, Thomas, Dodgson, etc., instead of *prodigiorum*. *Fata* is a common epithet of prophets, and would seem suitable; the *prodigia* which the geniality of the poet sang of prodigies and predictions may have led a copyist to write.

465. *Pentheus*, son of Echion and Agave, and successor of Cadmus as king of Thebes. The story of his opposition to the introduction of the worship of Bacchus into Boeotia, and his consequent punishment, are well known. The Lamentations were otherwise called *Dirae*, *Furiae*, *Erinnyes*.

470. With this verse, cf. Ecl. Bucol. 316.

471. *Agamemnonius*—the possessive for the patronymic, as *Iapetionides*, x. 749.

Orestes—son of Agamemnon, and murderer of his own mother, Clytemnestra, was driven mad by the Furies, avengers of his crime; 472 states the means by which his guilty conscience was harassed.

Scenis, for *in scenis*—"on the stage." Wagner adds that the *plur. numer.* increases the frequent repetition of the piece upon the stage. The story of Orestes is somewhat similar to that of Hamlet.

473. *In limine*—the threshold, either of Apollo's temple at Delphi, whither he had fled to escape their attacks, or the door of his own house, where the furies met him, as he fled from his mother's sepulchre.

475. *Secum ipsa*—"with herself alone." *Medium*—"the kind of death."

477. *Spem frustra sevent*—"wears a mien as not of hope in her countenance."

479. *Fa*, i.e., *numen in eum*. Or such a ceremony for the recovery of a lover, and bid vii.

481. *Assyrios*. The *Assyrians* were divided into two nations, the eastern and the western. All writers place it [illegible] in the very mouth of the [illegible]. Cf. Horat. B. I. [illegible]

Tyros. See above, 347. *Purpura* more expressive than *purpuras*. It denotes the dark purple of the [illegible].

482. *Amplectitur*—"[illegible]," "[illegible]," from *amplector*.

483. *Massylae*, i.e., *Libycae*.

484. *Hesperium*, the garden of the Hesperides, usually assigned to Germany, is placed by Virgil in Mauretania, near the foot of Mt. Atlas. The Fortunate Islands (the Canaries) are by these given as the locality of this garden. The palace is said to be resident at Carthage at the time here spoken of.

486. *Sopores* is to be referred to *dabat*, not to *serpebat*. *Soporiferum*, pass. i.e., to deaden the rage of the dragon, but not to

put him to sleep, for he behoved to be always awake.

487. *Carminibus*—magical charms.

489. The power of stopping the course of streams, or of making them flow back again to their source, was attributed to the *magi*.

490. *Nocturnos*, i.e., *noctu*, see above, 303, note.

491. *Ornos*—not *ash trees* only, but all kinds.

493. *Accingier*—the old inf. for *accingi*, on which see Donaldson's Varronianus, p. 360 (2d. ed.) It is here *middle voice*, "that I gird myself with magic arts," as *my* weapons, i.e., that "I have recourse to." Such an apology was unnecessary for Dido and her times, but it would have been requisite in the case of a Roman of Virgil's age (see note, Æn. i. 469), when magic rites were condemned, and even subjected those who engaged in them to accusation before the law courts.

Artes is the accus. *of the remote object*, on which see Æn. i. 228, and ii. 210, note.

494. *Sub auras—sub* means motion *from below*, *upwards*, so that the phrase signifies "to raise a pile up towards heaven." As the Greek aspiration=*s*, and σ=*b*, sub=ὑπό. Heyne explains *sub auras* as merely =*sub divo*, "in the open air."

495. The woodcut represents a pyre, or *ara sepulchri*, as it is otherwise called, with a dead body laid thereon. For a description of it see Ramsay, Rich, or Smith; and on the funeral ceremonies generally, consult the same authorities.

Arma — that is, the *sword*, mentioned below, 507 and 646.

497. Wagn. reads *superimponant* (scil. *famuli*) which Forb., deeming inconsistent with *secreta*, rejects, and adopts the lection *superimponas*.

498. *Juvat* (συμφέρει)—"it is necessary," or "expedient." *Jubet* is another reading.

500. Anna's character, unsuspicious and devoid of penetration, is well chosen, to render the working out of the catastrophe more easy and natural.

502. *Aut* for *nec*, after the preceding *nec*.

505. *Taedis et ilice secta* "of pitch pines and split oak"

506. *Fronde funerea*—more particularly the leaves of the cypress.

508. *Effigiem*—an image of the person against whom the enchantment was directed, made of wax, or wood, was one of the most important parts of the magical rite. As the wax of the image melted, the faithless lover was supposed either to melt again to affection, or to be consumed by a miserable death, as a reward for his perfidy. The latter result was the one wished for by Dido.

509. *Effusa crines*—another example of the acc. after a passive part.; see note on Æn i. 228; ii. 210. Transl., "with dishevelled locks." *Sacerdos*. i.e., the Massylian priestess mentioned above, 483.

510. *Ter centum tonat deos* — "thrice invokes with loud voice a hundred gods." Thus Wagn. in his larger edition; but in his smaller he joins *tercentum*, considering it equivalent to *plurimos*. Schirach and Thiel write *tercentum*, but take it adverbially, (not joined to *deos*) equal to *multipliciter*, *multis nominibus*.

Erebus, brother of Tartarus, and son of Chaos.

Chaos (χάω, χαίνω, whence χάσμα), the great *void* in which all things were found; it is sometimes put for *Orcus*.

511. *Tergeminam Hecaten* and *tria ora Dianae* mean the same thing, for Diana was called by three names—*Luna* in heaven —*Diana* on earth—and *Hecate* in the lower regions, and in this triple form she is represented in the woodcut below. The gods invoked were of course infernal ones.

512. *Latices simulatos Averni*—"The water pretending to be from Avernus"

Fiat poured on the altars was supposed to be taken from the Styx.

513. *Herbas*, etc. "Had grown herbs, day, cut by moonlight with brazen sickles, mingled with the juice of black poppies. Herbs covered with the spumed down of maidenly, and swelling with poisonous juices." *Lac* is often used of the juice of herbs, see Ovid Met. xi. 614.

514. *Amor*, etc. "The 'mother's love' too is sought for, torn from the forehead of a newborn foal, and seized before the dam" could know it. It was a popular belief that if the excrescence sometimes appearing on the forehead of a foal were not immediately devoured by the mother, she lost all affection for her offspring. Hence it was held as part of the charm to relieve the mind from love. The fleshy protuberance referred to is called *Hippomanes*, different, however, from that other *Hippomanes* which we meet with in Geo. iii. 280.

517. *Molas*—"the salt cake," see Barnes. *Vivis tamibus*, L., *pura*, *casta*, see ll. 1-3.

518. *Lentis pedem*. See above, 509. This was a common practice in religious ceremonies.

In caste revincta—"clothed in a robe, with girdle unloosed," as was customary.

520. *Sidera conscia fati*—the stars were "the eyes of heaven," and thus conscious, as it were, of heaven's decrees, and cognizant of all things done or doing upon earth. Thiel.

522. Apollonius (of Rhodes), iii. 744, and iv. 1058 sqq., has supplied to Virgil two main ideas in this beautiful description of night. Galbraith quotes the following from Young's Night Thoughts:—

> Night, sable goddess! from her ebon throne,
> In rayless majesty, now stretches forth
> Her leaden sceptre o'er a slumbering world.
> Silence, how dead! and darkness, how profound!
> Nor eye, nor listening ear an object finds;
> Creation sleeps. 'Tis as the general pulse
> Of life stood still, and Nature made a pause;
> An awful pause, prophetic of her end.

The contrast of the night, and the repose of Nature in other works, contrast strongly with the turmoil of passion which gives no rest to the agitated queen.

524. *Silent et in pecora*, etc. "The woods and seas (themselves, as the wind was lulled, at absolute rest) or the various forms of animal life, lulling the woods, the fields, and the seas."

Omne nemus—bird, beast, and fish, were now wrapped in sleep.

526. *Pictæque*—"speckled," "partly-coloured." Gossypium, lin., linen, see Dod. and those birds which frequent sylvan retreats. Hor. uses the same epithet *Dryas*, ode, iv. 12, 5. "Pictæque aquæ, lat., fishy, which frequent the waters, and those that inhabit the lakes fat with, say they, almost fish by nature, since the poets object seems to be to include all animals."

527. *Somnus*—the *dit*, according to Turn., and Tartarus—the *nbl*, in the opinion of Heyne, Wagner, etc. The former is preferable, since they are mentioned as *conjugating sleep*, and *not* as imposing themselves to sleep.

528. This line has been omitted by many editors as spurious. Ribb., however, defends it as necessary to the context, and punctuates with a full stop after *ager* (527), and a colon after *laborum* (528). He, moreover, supplies *Lenitat curas* after *at non infelix Phœnissa*. Wagner puts a comma after *ager*, and a colon after *solentur*. Heinrich's opinion will, we believe, be readily accepted. See his note *in loc.* Or *infelix* *curas*, see above, 288.

529. *Curas et urgens*—such phenomena are not here required.

531. *Quid ago*—"What am I doing?" with self reproach. Some books read *quid ut agam*—"What shall I do?" the phrase of one deliberating. *Iterum* is to be joined with *experiar*.

533. *Petam connubio*—said with the most bitter irony, as it was considered highly disputable for a virtuous woman to make advances of such a kind.

535. *Sequar classes et iussa juventæ*—there is a zeugma in *sequar*, as applied at one sense to *classes*, and in another to *juventæ*. *Iussa* means "the most trustworthy counsel, than which nothing could be more humiliating and disagreeable, so *iussa* goes."

Quæ me prius tot austros ferre, tot aestus pertulisse ferunt. All this is said with the keenest irony.

538. *Sunt*, "would there be," viz., to follow the fact. *Ire velim*, "I suppose I were willing."

542. *Perfidus*, referring to the treachery of Laomedon towards Apollo and Neptune.

543. *Cornibus*—"triumphing." Jun. Rom. says Aeneas, on crossing over into the dominions, and, moreover, because they would carry with them spoils as a captive.

544. *Infelix*, lat. Sunt I leave and attack the shipping? Shall I to troops every to be slaughtered with all my Tyrians.

547. *Mercur*—messenger of morning.

548. The Latins exclaimed, "O happy indeed if secured by her governing the transport and distract and most affectionate friend."

552. *Spelunca*. Cf. the lines of Ovid, Ars Am. i. 135, and ii. 157.

554. *Certus eundi*. This construction is frequent with the poets, and even Livy employs it. But the dative seems more usual, as, and, before.

Compare Ovid, Ars. i. 4.

556. *Forma dei, non deus ipse*—see 571. *Redeuntis*, i.e., *iterum euntis*.

558. *Omnia, vocem, colorem*, etc.—*similis*—another example of the accus. of *reference* or *limitation*, on which see note, Æn. i. 228, and ii. 210. The voice, the complexion, the golden locks, and the graceful, well-turned limbs, are the marks of beauty for which Mercury was distinguished among deities. On the synapheia of *que* after *colorem*, see Æn. i. 332, note.

559. *Black* being the prevailing colour of the hair of Greeks and Romans, they prized highly the *flavos crines* as more rare and beautiful. See Antiq.

560. *Sub hoc casu*—"at the crisis in which you *now* are"—such is the force of *hoc*.

Ducere somnos, like *trahere somnos*, means to enjoy protracted sleep, εὕδειν παννύχιον.

561. *Deinde*, in interrogations, is often almost equal to "*quum res ita sint*."

562. *Zephyros*, as *auster* at iii. 70, is not to be taken literally, but as signifying *the wind*, generally. The wind called Africus (W.S.W.) would have been more favourable for those sailing from Carthage to Italy.

564. *Certa mori*—see above, 554, and cf. 475.

565. *Potestas praecipitare*. On the difference between the infin. and the gerund after such a subst., and on the syntax of the infin. in this construction, see a full note, Æn. ii. 350, v. 638, and Geo. i. 305.

566. *Jam* is used of an event which we confidently expect to happen immediately. *Turbari trabibus*, i.e., with the ships of the Carthaginians. Gossr. takes it to mean that unless Æneas made haste to escape, the sea would, on the morrow, be strewed with the fragments of his ships, broken up and burned by the Carthaginians.

567. *Fervere*—see above, 407.

569. *Eia age* is expressive of the greatest impatience.

570. *Varium et mutabile semper femina*—a well known proverb. The neut. of an adj. joined to a masc. or fem. subst., expresses some degree of contempt and depreciation. The construction is frequent both in Greek and Latin: Thus Ovid Am. i. 9, 4, *Turpe est senex miles. Triste lupus stabulis*, etc. *Res* is sometimes put in apposition instead of the nent. of the adj., thus Ov. Met. vii. 826, *credula res amor est*.

The proverb *aut amat aut odit mulier, nihil tertium*, is similar in sentiment to the above.

571. *Subitis umbris*—"the sudden darkness consequent on the departure of the god who had appeared, as deities were wont, in a halo of light." Thus Heyne and Gossrau. But Henry suggests that *umbrae* here means the *simulacrum*, φάνταομα of Mercury, (*forma dei*, 556,)—"a vision of the night." It would be unworthy of Jupiter to require to despatch his messenger *twice*, in person, to Æneas. Of this Wagn., in his smaller edition, approves. Forb. leans to the same interpretation.

573. *Praecipites* is to be applied to *considite*, but not to *vigilate*, say the commentators. It appears to us, however, that it is equally applicable to both, for an adj. thus used, where an adv. might have been expected, is in most cases equal in meaning to a separate and independent assertion, as if it were, "Make all haste *(praecipites)*, rouse yourselves from sleep *(vigilate)*, and take your seats on the rowing-benches." So, in the next line, *citi* is not for *cito*, but is equal to "*Be* quick *and* unfurl."

If the address, *vigilate*, were confined to those of the train whose duty it was to be on guard for the night, we might allow the restriction in the use of *praecipites*; but as we cannot for a moment imagine, either (1) that all the companions of Æneas were on guard on the night previous to the renewal of their labours, or (2) that the orders of their chief would be given to a *part only* of the forces, we seem confined to the explanation now hazarded.

576. *Sancte deorum*—imitated, says Heyne, from Ennius, *Juno Saturnia, sancta deorum*, and this from Homer, δῖα θεάων. The poets, and later prose writers, used the positive degree of adjs. in a partitive sense, governing the gen.

577. *Quisquis es*—with this compare notes on 556 and 571.

578. *Dextra sidera*—"propitious stars," on the rising of which the winds depended, in the opinion of the ancients.

581. *Habet*—"possesses." *Rapiuntque, ruuntque*, followed by the perf. *deseruere (in a moment*, as it were, *they are off)*, admirably express the extraordinary activity and speed of execution of the various duties of seizing and arranging the cordage and tackling of the ship, of taking the posts of rowers or sailors, and of putting forth to sea. Note the sound answering to the sense in this and the following verse.

584, 5. The reader of Homer will have little difficulty in turning to Il. xi. 1, for the original of these lines. Tithonus was a son of Laomedon, king of Troy, of whom Aurora became enamoured.

586. *E speculis*, i.e., from the higher part of her palace, to which, as a watch-tower, she had retired at the early peep of grey dawn to have a view over the harbour.

587. *Æquatis velis*—"with sails equally filled," i.e., with a steady and favouring breeze.

588. *Vacuos sine remige*—such pleonasms are very common in Latin and Greek writers

to Ovid Met. x. 215, [illegible] and Æn. i. 514, [illegible]

[illegible] Do the syntax of *pectus* possessive, and [illegible] Æn. i. [illegible] and ii. 210.

592. *Arma*—not only *naval implements*, but all warlike instruments generally, as is evident from the words *ala dirimant*.

593. *Ire*. This is one of those lines which make against the opinion of Bentley, that a dissyllable word, in the end of a verse, after one of the greater punctuation marks, was most unpleasing to the Roman poets.

594. *Date vela*, is a much more spirited reading than *date rela*, commonly edited on the authority of one MS. The frequent recurrence of the letter t appears to Wagner to be most particularly suitable to express the excitement of Dido's mind. He compares Soph. OEd. R. 870, τυφλὰς τά τ' ἄστα, τά τε πόντου, τά τ' ἐμμανῆ τίθη, and the well known verse of Ennius,

O Tite, tute, Tati, tibi tanta Tyranne tulisti.

The incoherence displayed in these lines, indicative of Dido's mental paroxysm, will strike the most superficial observer.

596. *Iuspis fortis tuorum*. "The wicked deeds (of Æneas, viz., his perfidy and ill-treatment of his benefactor) now affect (come home to) you." So Wagn., Forb., and Wund. Heyne thinks that she refers to her treatment of her late husband Sychæus, for which she now is being punished; but the preceding line, *iusta mutat*, with other considerations unnecessary to specify, renders this improbable.

597. The whole sentence is thus:—"Now, when it is too late, you are keenly alive to the perfidy of Æneas; then rather ought you to have doubted his fidelity when you abandoned yourself wholly to his power."

En dextra—so *en* is joined with the num. in Æn. i. 461, *en Priamus*. The Interjection then expresses *sorrow* or *indignation* and *vexatious*. After *dabat* supply *quo*, as antecedent to *quem*. There ought not to be an exclamation after *dabat*.

599. Some (Wagn. and others) grounding their conclusion on 598, suppose that *pectore* refers only to the time when Æneas carried forth the penates from burning Troy—but the sarcasm becomes much more bitter if we suppose it to apply equally to the time then present.—That a man, daily wrapping himself in the cloak of a sacred religious duty, should, by his conduct, give the lie so glaringly to all his professions.

600. *Abrupta dolore*—*abrupta et dolore*.—"Could I not have torn it bodily, torn it in pieces, and flung its fragments over the waves?"

602. *Funere epulandum*—a reference to the story of Tantalus or Thyestes, for which see Smith's Class. Dict.

603. *Furiarum*—"Does anyone, I ask, [illegible] I cared not for them?—whose dire ire I fear, determined to death as I was?"

604. *Fatisque*, for *extremisque*. *Fatis*—*tempori*, as at Æn. i. 28, etc. *Iam* is used to indicate, after which supply *in mente*.

607. *Sorte*—is valued as seeing all things and, among others, the heroine prior to the Queen of Carthage.

608. *Tuque harum interpres*—"And thou, Juno, the arbitress and witness of these my woes." *Interpres* indicates the intermediate person by whose intervention anything is effected, and the term is applied to Juno, as the goddess who presides over marriage, and as the deity who brought about the union of Dido and Æneas.

609. *Cultris tristis*—"invoked by knife-lines where three ways meet," which are so called *Trimacies*, *Triplex viaes*, and simply *Trivia*.

610. *Diras*. See also v. 473.

In Manes Hecate—an epithet of Diana, by and by to become her Manes, but those gods who looked on her with kindness and pity, and who would avenge her death.

611. *Accipite hæc*, sc. *carmina*, i.e., take especial notice of these things that are now going on. It is by no means the same as *matres audite preces* (Virg.).

Maneat ut extremum—"exercise against the wicked (i.e., Æneas and his allotters) the power of your divinity which they deserve to feel." Thus Heyne, Peerlk., and Thil. But Wagn., whose Prolegomena follows, explains, "Take heed to my mighty fame, and avenge them by your divine power, the exercise of which I just too my last!" The specification of the evils (614 sqq.) imperatived on Æneas seems to decide for the latter interpretation.

614. *Nondum est*—"If it must be that," etc., i.e., if it be immutably fixed by the fates.

615. This is probably of little weight with the *brave* Trojans and the Latins. The poet, by representing the hereditary enmity of Æneas and the Latins of later history in the words of prediction, lends an additional interest to this part of the narrative, and at the same time displays his own consummate skill as an artist.

616, 617. *Ingenti cum gente*—[illegible], etc. These words refer to his departure from his own coast, after his arrival in Italy, to seek and treat for aid, which he met Ascanius behind him, and discovered on his return that Turnus had attacked his entrenchments and slain a great many of his followers.

618. *Funeri*—the Trojans gave up their own language, dress, and name, in the treaty with the Latins, xii. 823.

619. *Fruatur luce.* He is said to have reigned only three years, and to have been drowned in the river Numicius—his body, however, was never recovered. To this line 620 refers.

620. It has been asked, What does *que* connect? and it has been said that *inhumatus* is for *neque humetur.* But it is better to consider *ante diem* as in *meaning*, though *not in form*, an adj.=*immaturus*—a construction which might be abundantly illustrated from English as well as Latin authors.

623. *Exercete odiis*—referring, of course, to the Punic wars. Observe the position of *munera*, similar to that of *naviget* noted in 237, above.

625. *Exoriare*, much stronger than *exoriatur*, for it expresses a confident expectation that such a one will arise, though she cannot name the individual. The *ultor* is *Hannibal. Ex ossibus*, i.e., *not by generation*, but as it were from her very limbs. in a figurative sense.

629. The *hypermeter* syll. *que* (to be joined by synapheia to the next line) is very unusual at the end of a *completed sentence*, on which account some editors have rejected the latter half of the verse, and others the *que.* Wagner and Forb. retain the line in full, considering that the hypermetrical syllable is intentional. We are to imagine, they say, that the excited feelings of Dido, and her eager haste in speaking, had rendered her almost breathless, and that the last words are uttered with a panting and failing voice, the *que* betraying an intention to say more, which the powers of speech refused.

631. *Abrumpere lucem*—the idea of *violent breaking* has reference to the *thread* of the Destinies.

633. This line is considered spurious by some editors on account of the trivial nature of the information, and the unusual phrase *cinis me habet.* Forb. defends its genuineness by replying to the first objection that the great importance attached to nurses, and the large influence exercised by them, are sufficient grounds for the introduction of this piece of intelligence: and to the second, that as the phrase *cinis sum* is common, and *tumulo urna haberi* is a mere variation of the one here used, we are justified in admitting *cinis habet* as a poetic fancy. Instead of *suus* we might at first sight expect EJUS, but the *sentiments are Dido's*, and therefore the reflexive pron. is quite right.

634. *Cara mihi*, i.e., "though not my nurse, but the nurse of Sychaeus, yet dear to me." Wakefield removes the commas, and makes *mihi* depend on *siste*, but this would produce a tautology with *huc*, whereas *cara mihi* causes no tautology, but on the contrary brings out an idea which the brevity of the phrase does not allow to be broadly stated, nor indeed would that be either necessary or laudable.

635. *Fluviali lympha*, i.e., *vivo flumine.* Ablutions were necessary previous to individuals engaging in sacred rites.

636. *Monstrata*, scil. *a sacerdote.* Consult, on the whole subject of sacrifices, Ramsay's Antiq., p. 339 sqq.

638. *Stygio Jovi*, i.e., Pluto, Ζεὺς κατα-χθόνιος. Hom.

641. *Anilem gradum*—the more common reading is *anili*, to agree with *studio*, and this certainly suggests a much more beautiful idea than the lection adopted by Forb., Wagn., etc., *anilem.* The epithet as joined to *gradum* is very insipid and commonplace; while, by attaching it to *studio*, you bring out one of the characteristics of old age, generally, and especially that which might be expected in a domestic, who had, by long residence, become almost one of the family.

643. *Acies* is not used of the eye *simply*, but only when it is excited and has a started appearance through anger, or any other violent emotion.

644. *Interfusa genas.* See note, Æn. i. 228, and ii. 210. *Maculis* — the truth of this is said to have been borne out in the executions of the French Revolution. Many of those whose hair or robes were cut off at the neck, in preparation for the guillotine, had on their faces red and livid spots.

646. For an illustration of the *rogus*, see 494, above.

648. Cf. 507 sq. The garments were among the presents brought from the ships, i. 647.

650. With this passage, cf. Soph. Trach. 917 sqq., where Dejanira slays herself on the couch of Hercules: see also Eur. Alcestis, where Alcestis flings himself on the nuptial couch. *Novissimus* is often used for *ultimus*, so *novissimum agmen.*

651. *Exuviæ*, etc.—"O Relics, dear to me, while fate and the deity permitted, receive this soul!" "Receive," etc., for she was about to breathe forth her soul, lying upon them. *Sinebat* is written by Wagn. instead of the common reading *sinebant*, on the ground that *deus* and *fata* unite into one singular idea of *divine arrangement.*

654. Peerlkamp would write this and the two following verses in the order 656, 655, 654.

Imago, εἴδωλον, *umbra*, is called *magna*, on account of the celebrity of Dido's exploits. *Mei imago* means that by which I am represented: *mea* would mean that which I possess.

658. *Ut sirens.* See l. 365.

659. *Ut cognitus ignis.* This is usually interpreted as a conclusive and violent pressure of the crowds caused by her grief of mind. Henry, however, comparing Ecl. [illegible], considers such excess of sorrow unnatural to Dido, who speaks now with a mind composed and tranquillized by her resolutions, he understands the phrase as meaning that she *heard* the crowds, like Alecto, as before quoted, and Medea, Apoll. Rhod. iv. 26.

661. *Haurietque—oculis.* So we say, "drink in with the eyes;" but our phrase implies anxiety, and usually pleasure, notions which cannot find place in the present sentence. The verb is used of the *liquids* *ear*, which we *drink* in in breathing, and is thus opposed to other things (*sound*, *sight*, etc.) which affect our senses *through the ear*.

662. *Dardanium* — said with contempt. See iii. 295, 662.

664. After the example of the tragic writers, Virgil describes rather the appearances resulting from the deed of murder than the murder itself. *Cruentis*, i.e., *cruentas*.

666. *Bacchatur*, i.e., it speedily spreads through the city, and excites the people most vehemently. See also vi. 69.

667. *Fremuere sibilis.* On the hiatus between these two words see note, Æn. iii. 211.

671. *Perque deorum.* The poets and orators often repeat the prep., and thereby add peculiar force and vigour to the sentence. Cf. Æn. ii. 338.

675. *Hæc illud fuit*—"This, then, was the purpose of that preparation of yours."

678. *Vocasses.* Either, "If you had called me," or, "Would that you had called me" which latter is better suited to the context, where Anna is remonstrating with the expiring queen, and complaining of her want of confidence in a sister's affection.

679. *Incumbit ensi.* Κλίνω (ἐπί) ἐπίσω always to "lean with a view over the distant view."

681. As the spirit (*vitalis anima*) which any possessed, by aspect to Anna in its flight seem, Wagner takes it as the one addressed to Dido. Anna, however, may, as mistress often, be attributing the desire of Pertinax to herself, as if she were to remove in having departed from beside the pyre, and left her sister there alone, and in this view call herself "[illegible]." *Lamentis* for *exequiis*.

683. *Fati.* [illegible] *Fata* [illegible] *Wagner.* The [illegible] *fata* [illegible], which they consider as an [illegible] for *fata* [illegible] [illegible] an explanation which no one will receive, when the former has been once suggested to him.

684. *Ingens, et fatiscit.* This is a [illegible] in reference to the contest of a real reality, [illegible] the expiring breath of the dying.

685. [illegible] Observe the [illegible] [illegible], and cf. Æn. i. 2. See also note 5, above.

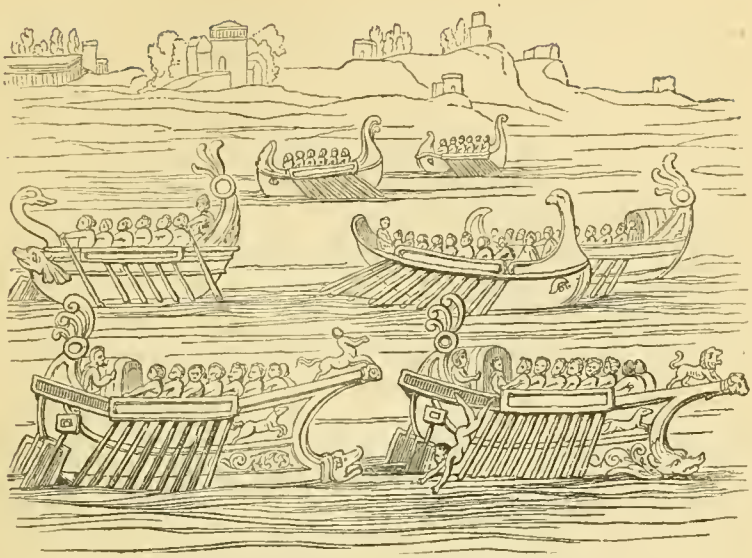
689. *Sordidi,*—"gurgling," as the blood bursts out afresh.

691. *Iris* is the messenger of *Juno*, as *Mercury* is of *Jupiter*. The duty assigned her here is usually given to Proserpina.

695. *Animam reciperet artus*, i.e., *corpus cum anima unitum*.

698. The cutting off hair from the brow of the victim, and throwing it into the fire, was the form of consecrating the sacrifice to the gods. Thus the person at the point of death was devoted, as it were, to the gods beneath by cutting away the lock of hair. In violent deaths it was believed that the spirit lingered as if loth to depart from the body. This [illegible] Virgil works out and embellishes. Cf. Hor. Od. [illegible], 20, *nullam Sæva caput Proserpina fugit.*

[DEATH OF DIDO.—*From an Ancient Statue.*]



[ROMAN SHIPS.—*From Paintings at Herculaneum.*]

BOOK FIFTH.

ARGUMENT.

ÆNEAS, leaving Carthage, sets sail for Italy, but, by the violence of a tempest, is a second time driven on the coast of Sicily, where, assisted by the friendly co-operation of Acestes, he celebrates games at his father Anchises' tomb, on the anniversary of his death (1–603). But in the meantime, the Trojan women, being instigated by Iris, the messenger of Juno, set fire to the ships, of which four are burned, the others being miraculously preserved by Jupiter (604–699). Anchises appears to Æneas in a vision on the following night, and gives him advice and direction with regard to his future course (700–740). Æneas founds the town of Acesta, and leaves, as colonists, many of the matrons, and the old men unfit for active service in war, and he himself again puts to sea with his fleet for Latium (741–778) In this voyage, Neptune renders the ocean propitious, and, at length, after his many wanderings, our hero reaches Italy, having, however, lost his pilot, Palinurus, when near the Hesperian coast (779–871).

1. *Interea*—"in the meantime," i.e., whilst the events narrated in the end of Bk. iv. are in course of accomplishment.

Tenebat (a nautical phrase) *medium iter*—"was now proceeding on his voyage in the deep sea;" he had got "out to sea," as in Æn. iii. 664. Or, better, "Had got fairly under weigh." So we use the term "to be in the middle of," to signify that one is engaged busily in a process, without saying that it is actually *half*-completed.

2. *Certus*—"determined to proceed to Italy, and not return to Dido," as *certus eundi*, iv. 554. Serv. "With straight, unerring course," as in the phrases, *certa hasta, sagitta*, etc. Wagn.

Aquilone. The N. W., put for the wind generally, as frequently; Heyne. Holdsworth, however, comparing Dido's dissuasive question at iv. 310, "*Mediis properas Aquilonibus ire per altum?*" thinks that we are to take it literally, it being thereby in-

[illegible] to Heaven with [illegible] years, even under the [illegible] of any person who. This will account for the fact that Æneas, through setting out at dawn, is said to arrive at Carthage at sunrise, as we see by the following lines. The dead bodies were usually placed on the pyre in the evening (Book II. [illegible]), the fires smouldered during the night, and the bones were collected in the morning; thus the greatness of the fire attracted the attention of the Trojans and the thoughts of the power exercised by the "sad grief of despised and broken love, together with the knowledge of what a woman would dare to do when in despair," led them to melancholy foreboding.

6. With *pallet*, in this sense, compare Eli. 61, *pallentes hospitium*. Nubes is to be taken relatively as Livy viii. 8, *ubi non HABILITATEM ingerat deliberari, sed ante oculos ipsum diræ pesti*. See also Tac. Hist. ii. 82, AMOTUM.

7. *Per*—Heyne interprets as equal to *ad*. But Forb. remarks that *per* signifies rather that *after* various conjectures and conferences as to the origin of the fire, they at last hit upon the right explanation.

Furiæ, i.e., *furiosæ*, *exitiosæ*.

8-11. These lines occurred at Eli. 192-195, with little variation. *Et pelagus*, etc. This tends to confirm the view we took of *medium*, line 1, *pelago* meaning the *deep* sea at a considerable distance from the shore. See Æn. i. 181, note.

13. Quæ [illegible] — [illegible] Quæ [illegible] "and the gods." [illegible] Quæ [illegible] to this [illegible] "and the gods." [illegible] the [illegible] of twinkling gentleman, [illegible] especially applied to the canvas. See Ecl. [illegible] Homer.

14. *Conjugal arms in vestibule*—"[illegible] the

[illegible] to the [illegible] "[illegible] to [illegible] by [illegible] to the [illegible] [illegible] [illegible] [illegible] [illegible]

17. [illegible] to speak of a person who [illegible] a thing, who judges [illegible] that he will select something.

18. [illegible] [illegible] [illegible] expecting, [illegible] etc., [illegible] expect a thing to happen so that [illegible] speak of what is still [illegible] to [illegible] to [illegible] [illegible] [illegible]

19. [illegible] *partem*—"[illegible] at our [illegible]." [illegible] *ab aere*—"from the dark [illegible]," the Homeric ἠέρος ἐκ [illegible].

21. [illegible] [illegible] [illegible] [illegible] [illegible] *Tentare tentamen*—"to struggle as much as is necessary" to overcome the opposing wind.

23. [illegible] for *et quo*, [illegible] *et quo*, [illegible] *et* [illegible].

24. Eryx, who [illegible] to the city, was son of Venus and Butes, and therefore brother to Æneas by the mother's side. Observe the two ablatives joined to [illegible] without a connecting particle, this is explained either by considering [illegible] and [illegible] as, taken together, forming a [illegible] *hendiadys*, or by looking upon the second adj. as explanatory of the first, or as becoming the first by an [illegible]: "the [illegible] fire, *pitch*, did I say, ay, they are even *fearsome*."

25. *Ista recordor*. The meaning is: If in our journey from Africa to Sicily, I rightly remember the position of those stars which I observed in our voyage from Sicily to Africa (i. 34).

26. *Flexi cursus*—"[illegible] by altering the position of a [illegible]."

27. On the death of Anchises, see Æn. iii. 710.

28. *Gurgite*, etc.—"the [illegible] quickly over the [illegible]."

29. *Mentis*, sed. *Eryx*, Mt. Eryx.

30. *Acestes*, son of the Sicilian river god Crinisus and a Trojan woman *Egesta*, or Segesta, see i. 195. It was on the banks of the Crinisus that Timoleon conquered the Carthaginians, 339 B.C.

32. *Hospitio ex justo*—"[illegible] with strong and [illegible] [illegible]," [illegible] [illegible] [illegible] [illegible] [illegible]

Laetus ara—"Virgil is the only writer to use [illegible] with the accusative [illegible] [illegible]. [illegible] and [illegible] [illegible] that Aeneas does not consider the [illegible] but we are not to [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible]

41. *Solatur.* Cf. Hor. Sat. ii. 6, 117, *Silva tenui solabitur ervo.*

Reduces, from the adj. *redux.*

44. *Ex aggere.* This has reference to the custom of Roman generals who harangued their soldiers from an artificial mound of earth raised in the camp.

45. *Alto a sanguine*, because Dardanus, their progenitor, was son of Jove; see iii. 167. Understand *ortum* after *genus;* a particip. is often omitted thus, as at i. 160; *ab alto* for *veniens ab alto.*

47. *Divinique.* The poets often place the conj. *que* with a different word from that to which it properly belongs.

48. *Mæstas*, not by *enallage* for *moesti*, but to be applied properly to the altars as displaying in their adornment emblems of grief.

49. Wagn. writes *nisi* for *ni*, because, says he, *ni* is used when one *affirms* and *threatens* determinedly (as Æn. ix. 805, xii. 568), *nisi* when one *denies* or *doubts.* The cautionary expression *nisi falior* is used, since men in the most ancient times reckoned by the return of the sun and planets only, without any means of a nearer approximation to the very day and hour.

51. *Hunc ego*, etc. Wagn. and Heyne put a comma after *ego*, thus making the sentence an *anacolouthon* (see Æn. i. 237), and considering *agerem=essem*, but Jahn, Peerlk., Gossr., Forb., etc., omit the point, and govern *hunc* by *agerem*, which has *ego* as its subject. This latter is manifestly common sense, and, moreover, avoids an unnecessary *anacolouthon*—anglice, "*a blunder.*"

Gætulis Syrtibus, i. e., Libyan, generally—for the Gaetuli, as we have seen, lived to the W. *Syrtes* does not mean the sand banks, but the districts of the continent bordering thereon.

52. *Deprensus*—"surprised by the enemy" *Argolico mari*, i.e., the *Ægaeon*, the term *Argolicus* meaning anything Greek. *Mycenae* is mentioned as being the city of Agamemnon, and therefore the head-quarters of enmity to the Trojan race.

54. *Altaria*—"altars," as if Æneas were received into the list of deities.

55. *Ultro* means primarily "contrary to expectation." Cf. Livy i. 5, *ultro accusantes.* See note ii. 145.

56. *Equidem* is said by some to be compounded of *ego quidem.* Others, however, resting on numerous examples in which it is joined to plur. nouns, and to words of the second and third person, prefer to deduce it from *e intensive* (as *e-castor*, *e-durus*) and *quidem.*

Sine mente, without the intention (preconcerted plan). *Sine numine*, without the wish. On *numine*, see note, Æn. i. 8.

58. *Laetum* is applied to *honorem*, although in sense it belongs rather to *cuncta*. *Ventos*, i.e., *secundos ventos.*

60. *Velit me sibi ferre*, i.e., let him (Anchises) willingly receive these sacrificial gifts, and look down with benign influence upon us. The order is *(Anchises) velit, urbe posita, me ferre quotannis haec sacra templis sibi dicatis.*

62. *In naves*—the prep. is used distributively, "for each ship," in which meaning it is carried out by the distrib. *bina.*

64. *Si=quum. Nona Aurora*—this refers, as lines 47, 48, above, to the *novemdiale sacrum*, performed nine days after the interment of the body. See Ramsay's Antiq. p. 427.

66. *Prima*, i.e., *primo loco*, by *enallage.* Although *prima* (i.e., *primùm)* is used with the first of a series, we have not *tum*, *deinde*, etc., with the remaining particulars of the whole list. but the simple copulatives.

Ponam—"I shall institute." The custom of the ancient Greeks in celebrating games on the death of a relative or friend is here referred to.

68. *Jaculo* and *sagittis* are rightly coupled by the simple copulative *que*, since both belong to the same kind of exercise, while *aut* and *sed* contrast two different sorts of game. *Jaculo melior* is similar in construction to *optimus hasta*, etc. The words *jaculo incedit melior* are to be taken together, as the verb *incedere* suggests a degree of *confidence* and *pride* arising from conscious superiority.

69. *Crudo*, "untanned," or so called from the severity of the blows inflicted. The former is to be preferred.

71. *Favete ore*, εὐφημεῖτε—"Keep religious silence;" so Hor. Od. iii. 1, 2, *favete linguis.* The phrase is well known as that used by the priests at the commencement of a sacred rite. Some read *tempora cingite ramis* to avoid tempora ramis coming together, but such alliterations are frequent; see vii. 135, and viii. 286. See note iii. 203.

72. The myrtle was sacred to *Venus*, hence *materna myrto.*

73. *Helymus* had come from Troy to Sicily with Acestes, as report said. *Aevi maturus*, "ripe in years." On the construction see Æn. i. 178, *fessi rerum.*

77 On these rites consult Ramsay, or Smith's Dict. of Antiq.; and see Æn. iii. 66, 67. Instead of *Baccho*, *lacte*, *sanguine*, we should expect the gen. The abl. is explained on the same principle as *hastilia lato ferro*, Æn. i. 313, and *domus* SANIE *dapibusque*, iii. 618. *Mero*, "unmixed," for it was unlawful to mix water with wine used in the duties of religion. The blood is called *sacro*, as being that of the dedicated *victims.* The following is an illustration of the Cache-

cum, or drinking cup: it was of Greek invention.

79. *Purpureus* means only "fresh and beautiful," nothing more.

80. Some editions put a colon after *pateris*, but this is objectionable, since *dextra* joined with *recepit* would be tautological; it is better to punctuate with a semicolon after *dextra*.

81. *Corpora curant sepulcra.* An ancient scholiast notices the triple division of a man thus,—the body (*corpus*), handed over for sepulture; the soul (*animus*), which goes to heaven; and the shade (*umbra*), which goes below *ad inferos*.

Fatorum, by sources, see Æn. I. 2.

83. *Thybria*—see Æn. II. 782.

84. *Adytis*—(ἄδυτα), the most holy and most secret part of a temple to which common people, unsanctified people had no access. It is here applied to the sepulchre, as a place of remarkable sanctity. It was a popular belief among the Etruscans and Romans, and other ancient nations, that the genii of places or of men appeared in the shape of serpents; here, therefore, the serpent is aptly referred to the genius of the place or of Anchises.

85. *Septem gyros, septena columna*, i.e., *septem gyros in se replicatos*—"trailed along seven circling spires—seven coils." The distributive *septena* is equal to the cardinal *septem*. The number *seven* is supposed by some to have reference to the years of Æneas' wanderings; while others think it chosen as being *odd* and *sacred*. Milton's description of the serpent will occur to all:

So spake the enemy of mankind, inclosed
In serpent, inmate bad! and toward Eve
Address'd his way: not with indented wave,
Prone on the ground, as since, but on his rear,
Circular base of rising folds, that towered
Fold above fold, a surging maze! his head
Crested aloft, and carbuncle his eyes;
With burnished neck of verdant gold, erect
Amidst his circling spires, that on the grass
Floated redundant.—Par. Lost, IX. 84.

87. *Cui tergo maculis variabat pinguescens* to be supplied from *pinguescebat*, below, *et squamis micabat fulgore coruscus ad solem*, *nitentibus squamis*. Translate, "Whose back, azure-coloured spots variegated, and whose scales bright sparkling shone in the sun with a golden hue." Cf. Hom. Il. ii. 308, ὀφίων τε καὶ ἀστέρος ἀμφοτέρων.

88. *Lubrica volumina*—*sinuosa, tortuosa, flexuosa.*

91. *Lucem*—"earth," but here—"light." The figure is from ἀπὸ τοῦ ἀναλόγου. *Lapsi*—the family which, on certain days, were allowed on the tomb to the shade of the departed sire.

94. *Annuos honores*, i.e., repeats the rites celebrated the year before.

96. The genius of the place is different from the attendant of Anchises. The *genius*, or *numen*, was an inferior power

assigned to deities, to wait upon them as Adiale to Venus, or Virbius to Diana. It is thus hinted that Anchises has been deified. The cist represents a *Genius*, in the form of a serpent (see above, 84), feeding on the repasts which had been offered on the altar.

97. *Libatos*, see iv. 57. *Arcanos*—black victims were offered to the *Dii inferi*.

98. *Fetura*, with the prep. *e* omitted. *Arcana cerebat*, viz., to come and partake of the offerings.

99. *Manes revisunt.* The Manes were supposed to be allowed to come up to be present at the offerings.

102. This line refers to the feast which followed the offering of the victims. Observe *dat "victimis,"* used without a preceding *dat "manes."* So *si* is without *si quis*.

103. Virgo, see note i. 211. The following description of the games in honour of Anchises was likely, in the opinion of the poet, to be rivalled by the Romans. He no doubt, has reference to the games instituted by Augustus in honour of Julius Cæsar. Compare Hom. Il. xxiii. for the games in honour of Patroclus, and Od. xxiv. 85 sqq.

See also for imitations of Virgil, Silius xvi. 295, and Stat. Theb. i. 6.

105. *Phaethon*, for *Sol* himself. So Hom. ἠέλιος φαέθων.

108. *Visuri Æneadas*, scil. *pugnantes*. *Pars parati*—on this *synesis* syntax see note, Æn. i. 70. Another *pars* is not to be understood to *visuri*, for all had come to see, and part only to take a share in the contests.

109. *Munera*—the rewards of victory, τὰ ἆθλα. *Circum*—the place where the contests were held. From *Homer* we learn that tripods were the rewards of bravery among the Greeks.

111. *Pretium*, for *praemium*. *Ostro perfusae vestes*, i.e., purple-dyed garments.

112. *Talentum*, i.e., a talent of gold and a talent of silver. Some MSS. read *talenta*.

113. *Et tuba*—the copula after the intervening words *sacri-tripodes*, etc., seems to connect *canit* closely with *locantur*, 109. "The trumpet proclaims that the games have begun." The poet again attributes to remote times the customs and instruments of his own, for the *tuba* was not known in the Homeric age; but see note i. 469.

114. Virgil has substituted a *boat-race* for the chariot race of Homer.

Pares—not "equal in size," as 118 shows, but as "nearly equal in speed," as Æneas could judge from their sailing qualities, as tried in the voyage.

116. *Mnestheus*, grandson of Assaracus, from whom Virgil feigns the *Memmian gens* to be derived *(Mox Italus)* on account of the slight similarity in the name. See Æn. iv. 288. On Pristis, see Æn. iii. 427, and on Gyas i. 612.

119. *Urbis opus*, i.e., so large that you would think it a city; "a fabric like (as large as) a town."

120. *Impellunt*, plur. with *pubes* as nom. *(synesis)*, see Æn. i. 70, and above, 108. *Triplici versu*, "with three banks of oars." Virgil assigns to the heroic age an invention which Thucyd. (i. 13) says was due to the Corinthians about three centuries before the Pelop. war.

122. For *Sergestus*, see Æn. i. 611, note. *Cloanthus*, see Æn. i. 222, 510, is represented as the ancestor of the *Cluentian gens*, as Sergestus of the *Sergian*. Even after Virgil's time, the Roman gentes sought to derive their names and trace their descent from Trojan heroes. Many of these attempts were very far-fetched; thus, as Mnesheus was deduced from μεμνῆσθαι, so Memmius from *Meminisse*, its Latin equivalent. *Centauro*, fem., as being the name of a ship.

124. The rock, during the winter, is covered by the sea and the high billows, but in the calm weather of summer it appears above the waters, and presents a flat surface, a resting place for the sea fowl. The bay appears to be that of Longnrus, at the foot of Mt. Eryx. *Procul*, scil. *a litore*.

125. *Olim=interdum*. Cf. Hor. Sat. i. 1, 25, *Ut pueris olim dant crustula blandi doctores*.

126. *Cori* (or *Caurn*), the N.W. wind. See Geo. iii. 278.

127. *Tranquillo*—"in a calm," the so-called abl. absol.

128. *Apricus* commonly means "sunny," exposed to the sun;" but here it signifies "loving the sun," "delighting to bask in the sun." So Persius says, "*Aprici senes*."

132. *Sorte* — they selected by lot their positions, because it was a matter of great importance to have the course nearest to the goal round which they were to turn.

133. *Ductores*—the *navarchi*, or *captains*, not the *gubernatores*, on which see 12, above. See 160, below, where Gyas the *Ductor* is distinguished from Menoetes the *Rector*, i.e., *gubernator*.

134. *Populea*, from *pōpulus*, a poplar tree; but *pŏpulus*, the people. The poplar was chosen because they celebrated *funeral* games. The poplar had been brought from the lower world by Hercules when he carried off the dog Cerberus. For the fable of Leuce, Pluto, and the poplar, see Smith's Class. Dict. under "Hades."

135. *Humeros*—another "*acc. of reference or limitation*." See Æn. i. 228, and ii. 210, note.

136. *Transtris*—"the thwarts," or cross seats.

Intenta-intenti. To avoid the repetition of the same word emendations have been proposed. These, however, seem unnecessary, since the words are used in different senses, the former referring to the stretch of muscle, the latter to the anxious straining of the mind. "Their arms are stretched, ready for the oar-stroke; with breathless anxiety they wait for the signal, and throbbing fear *exhausts* their palpitating hearts—their desire of glory, too, is keenly roused." *Haurit* some explain as = *exhaurit*, i.e., *drains*, so as to interrupt the free passage of the blood; others, as=*permeat, alte penetrat*, "thrills through."

138. *Pavor* is the feeling of the mind alternating between hope and fear. *Finibus*, the stations assigned by lot.

141. *Versa* (from *verro*, not *verto*), "The swept waters foam beneath the might of their arms vigorously brought to the stroke," properly "brought back to their breasts" after the stroke.

142. The metaphor is taken from ploughing. "They cleave furrows side by side (i.e., all keeping abreast), and the whole sea-plain yawns, harrowed up by the oars and the three-pronged beaks." For *tridentibus*, some read *stridentibus*, which violates the

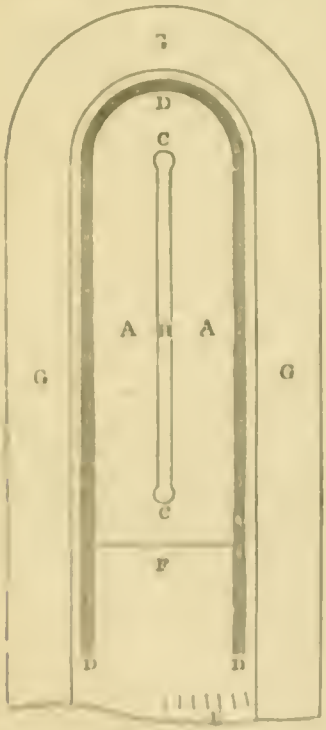
metre. The ships of the ancients had the prows adorned with sharp three-pointed beaks. For a specimen see woodcut, 1 fig.

144. The following comparison is taken from Homer, Od. xxii. 81 sqq.

Equos ostentans, i.e., in the two-horse chariot race.

145. *Corripuere* and *consurgere* are frequentative perfects, on which see Ann. on Gl.

Corripere, rapere, carpere refer to the motion of a horse's legs and feet when galloping, since he seems to seize one portion of the ground after another in his momentary grasp. So Shakspere says, "He seemed in running to devour the way." For *carceres* and the other terms, consult Ramsay's Antiq. In the following plan of the Circus, A represents the Arena, B the Spina, C the Meta, D the Euripus, E the Carceres, F the Alba Linea, and G the seats.



146. "Nor will such easy energy do the charioteers shake the flowing reins over the steeds bounding without restraint and hard to control the lash." *Ferunt* expresses impetuosity. Every word in this hexameter should seem to be pregnant with meaning and teeming with life. *Pulverulentus* [illegible]

[illegible] *effusus*—[illegible] *pronus* as *convertit possitque*.

147. *Consurgit in curvamine*—"And with lofty pomp rises to bending, displaying conspicuously on the part of the charioteer [illegible] with one accord." Wooden balls to impede the lazy charioteers, and by these the sound is caused.

148. *Gaudia clamorum resonant*, for the pleasant form cause resulting to a condition.

149. *Plausus*—[illegible] Wagner understands this to mean that Gyas "shows ahead," while Hippocoon and Cloanthus urge forward their horses [illegible] (i.e., spread upon one another, and shout confusedly to their [illegible] to get clear), the [illegible] and [illegible] while they see their adversary getting [illegible].

150. *Consequitur*—"[illegible]" *Nubem rerum*—"[illegible]." *Flammam*—[illegible] "[illegible] by reason of her [illegible]."

151. *Ægis*—[illegible] the two last are keeping [illegible], and both equally distant from No. 3.

152. *Longe*, in the reading of the best MSS. for [illegible]. The epithet is not a mere one, for the [illegible] is described as a large [illegible], [illegible], [illegible] so closely [illegible] that sometimes they are almost, and sometimes the one is slightly ahead, so that it is [illegible] all the object by but a portion of the keel, thus the furrow of the two [illegible]. *Longe*, however, is peculiar, pointing to the long wake made by a vessel propelled with great speed.

153. *Sequitur*—see 1. 34. *Mons*—the towering point.

154. *Acrotomen*—[illegible] in this place—see 1. 168.

155. *Quo stetisse*—see [illegible]. *Alfa*, of *pinus* (*Gerard*) and *tonsa* are often joined to the names of persons or [illegible] [illegible] *quo stetisse* [illegible].

Cretense [illegible] is as a term inappropriate to a ship. As [illegible] however, in other respects to the point of the [illegible] there is no great violation of propriety in being present on the occasion of such a contest. We have the commencement of Hyrtacus [illegible] a [illegible] view to [illegible]

See where the waters like a [illegible] [illegible] Cressida.

157. "Keep close by the south and let [illegible] the [illegible] pass the rocks of the lost" which formed the [illegible].

[illegible] is variously interpreted by [illegible] it is [illegible] to allude to [illegible] the [illegible] as writing [illegible] [illegible] [illegible]

a slight inversion goes on, *cum clamore revocabat.*

170. *Radit iter*—"cuts his course;" so 217, *radit iter liquidum*; or the word *interior* may lead us to suppose that it required "*close shaving*" to get past, and thus we will translate literally "scrapes." *Laevum*—"on the left," keeping nearer the rock than the *Chimaera* of Gyas.

A great many of the ideas in this description are taken from the games of the circus and the race-course, on which, consult Ramsay's Antiq., p. 347 sqq.

172. *Ossibus* is the dat. (not the abl. with *in* omitted), and is, after the Greek fashion, joined to another dative, *juveni*, which it more closely defines.

174. *Decoris sui*—"*inhonestum enim est irasci, praesertim duci.*" Serv.

Sociûm salutis, scil. *erepto gubernatore navis.* This contracted form of the gen. plur. of the 2d decl. seems to have been used by all the ancient Roman writers: by poets of the later years of the republic in proper names (*Argivûm*, *Danaûm*, *Rutulûm*, etc.), and by prose writers of the same period, in certain common *formulae*—in affairs of religious and civil government (*deûm*, *ephorûm*. *fabrûm*, *virûm*, etc.), and in the designations of weights, measures, and coins. Forb.

176. *Ipse rector*, *ipse magister*—the same idea repeated, with emphasis; for *magister* =*gubernator* here.

178. *Fundo*, i.e., *a fundo*. *Gravis*—inactive in swimming, partly by reason of his age, and partly on account of the water which his dress had imbibed.

179. *Fluens in veste*—an antique phrase for *fluens veste*, and this latter for *veste fluente aqua.*

181. The repetition of *risere*—*rident* offended Heyne, so that he marked line 182 with an asterisk. But Wagn., Jahn, and others defend it, by saying that the verbs refer to different periods of time, and that the sense is, "As they had laughed at him when he fell from the boat and swam for his life, so now they laugh at him as he emits the salt water."

183. *Hic*, i.e., *hoc ipso tempore*—"just at this time," or simply "upon this."

184. *Mnesthei*, instead of the common reading *Mnestheo.* Proper names in *eus* are usually declined by Virgil and other poets after the Greek fashion in the dat. and acc. *ei*, *ea*, but after the Latin model in the gen. and abl. *ei* and *eo*. *Morantem*, "losing way."

185. The interest of the contest now rests between Sergestus and Mnestheus, the former of whom anticipates his rival in securing the inner course nearest to the rock (*Meta*), while the latter, with his superior band of rowers, presses close on his antagonist, even against the disadvantage of a wider circle. Sergestus did not, however, get before Mnestheus by a whole keel's length, but only by a small portion.

188. In imitation of the address of Antilochus to his horses, in Hom. Il. xxiii. 402 sqq.

190. *Socii Hectorei*—either "brave as Hectors, all of you," or "you who once were (actually) the comrades of Hector;" this latter interpretation is to be preferred.

Sorte suprema, i. e., the destruction of Troy.

192. *Gætulis Syrtibus*, viz., when suffering from the storm which drove them to Carthage.

193. *Ionio mari*, i.e., after leaving Crete, iii. 192 sq., 211 sqq., where see note on quantity of *Ionius.* To the same time is to be referred the doubling of Cape *Malea* (now St Angelo, or Capo Malio), on the S. of Laconia. The waters are called *sequaces*, either from the general appearance of wave following wave, or because they flow in so quick succession as to suggest the idea of an evil-intentioned purpose. The dangers of the navigation round Malea are recorded in the Greek proverb. Μαλειὰς δὲ κάμψας ἐπιλάθου τῶν οἴκαδε, which Erasmus, Adag., has translated *Maleam legens, quae sunt domi obliviscere.*

194. The name of the speaker is inserted to heighten the sense of the indignity, that he, the foremost of Trojan chiefs (see ix. 171, 306, etc.,) should be compelled to content himself with a place *not the last.*

195. Observe the Aposiopesis (on which see Æn. i. 135) after *quamquam.* *O*—as if he felt, "Would that I conquered!"

196. *Vincite hoc nefas*—*prohibete*, i.e., by your exertions avoid this disgrace, viz., of returning last.

199. *Solum subtrahitur*—the furrow made by the oars causes the sea (which is the *solum*, or surface traversed by the ships) to yawn. "The sea plain is swept from beneath them;" an expression which exactly suits the appearance presented under vigorous rowing. Cf. note 162, above.

This and the line following are translated from Hom. Il. xvi. 109 sqq.

201. *Ipse casus*, i.e., *solus casus*, accident alone." See Wagn. Qu. Virg. xviii. 2, 9.

202. *Furens animi*—cf. note, Æn. i. 178, see also ii. 61; iv. 203.

203. *Iniquo*, i.e., "narrow and dangerous," on account of the rocks.

205. *Murice.* This word is used of anything which, like the *murex* proper, has pointed and sharp projections. Here it means a sharp pointed rock, as that on which the ship struck. The cut represents a Triton

blowing on a [illegible] shell. See below, 246.

203. *Iunx pyramidi*, Ly., "was dashed against and rebounded balanced," swaying from one side to the other.

207. *Moratur*, 'delay,' Ly., 'cease to row.'

208. *Trudis*. The common reading is *ceras*, "pieces"—but Trudes is found in the best MSS. Though short in the first syllable, it is derived from *trudere*, and means 'pieces used for shoving off.' The metal was what we call a *point pole*, used also for keeping vessels off rocks when approaching harbour.

212. *Prynnesiis*—'the Prynnesian sea'—the sea in which the course was cover. Heyne. Henry, however, considers the epithet *prynnesiis* to apply to the waves, as *running towards the shore*, for it may refer to the apparent slope of the sea plain, which seems to rise gradually as the distance from the land increases; so that when the ships had rounded the goal they might be said to run down the sea; cf. Georg. I. 248, *prona ferunt*, "down the stream."

216. *Pumicem expulsat, et fundo*—this is truthfully descriptive of the habit of pumice, which start from their perch with a bound and fear lapping at the wings, but soon skim the sea, floating with outstretched pinions. See above, 173.

218. *Iuno* is to be joined to *Pyrene*. Cybele, enamoured, Ly., seized the oars.

220. *Lustratione*—"strengthing to and fro." Also capable, the *purificatione* sense of lust.

221. *Bipedes equos*, the pipes close round the ends, which were in a great measure devoid of water, and exhibited the most powerful. Henry would notice it a delusion by [illegible] at Georg. I. 111.

224. *Cedit*, Ly., the Cilicians of Epeus allows herself to be passed by. See 173, above.

229. *Pompeiana*—the pleased delight of the spectators.

230. *Hi* refers to Pompeius and his crew; *hic* to Menœtheus and the conquerors. *Pompeius* seems to have a very sophistic contrivance, or without rise of [illegible] 1. 73.

231. *Mi Aeneadae*, Ly., "ye Trojans, ye of our country."

231. *Ast*—this verb like *pensare*, is used to [illegible] of [illegible] *Pensant*, [illegible] "Hyperbolic expression to the [illegible]." They assumed because they have a constant expression that they [illegible] a [illegible] their purpose, [illegible] [illegible] [illegible]

else, except in Lampridius, in his life of Commodus. Equally rare are *attorquere*, Æn. ix. 52, and *adlacrimare*, x. 628.

247. *Optare* (i.e., *eligere*), *ferre dat*—a Gk. construction, on which see Æn. i. 319. So below, 262, *donat habere viro*.

248. *Magnum talentum* does not refer to the greater and less talent of later days, but means merely "the great weight of a talent."

250. On the chlamys, see iii. 484. *Quam*, i.e., "around which a broad border of Melibocan purple (*plurima purpura Meliboea*) ran in a double maze" (meandering line). The robe, when thrown about the person, and girt, had some parts of its lower edge elevated and others depressed, so that the border would appear double, though not really so. The windings of the river Maeander in Caria are proverbial.

At the mouth of the Orontes, a river of Syria, was an island, Meliboea, whose coast supplied abundance of the *Murices* (shell-fish) that afforded the valuable dye so well known (see above, 205); hence the epithet, according to Voss. But Heyne, comparing Lucr. ii. 499, (from whom the passage seems borrowed)—

Meliboeaque fulgens
Purpura Thessalico concharum tincta colore,

refers it to a Thessalian city, *Meliboea* in Magnesia, between Ossa and the Peneus; see Hom. Il. ii. 717.

Cucurrit. So Hom. Il. vi. 320, περὶ δὲ χρυσεος θέε πόρκης.

252. *Regius puer*, *Ganymede*, son of Tros and Callirrhoe, whose rape was a favourite subject of ancient art.

253. A difficulty has been found in reconciling this line with 255, and Virgil is accused of "*nodding*" in introducing such a confused description of a picture which exhibits *Ganymede* now at the chase, and now in mid air in the talons of the eagle. But it may readily be supposed that the picture consists of two parts, the first representing the boy at the chase, the second his abduction; or, as Heyne explains, *veloces* and *similis* may be inserted for mere poetic embellishment, not descriptive of the picture, but recalling the idea that the youth was carried off from the midst of his sport.

255. *Armiger*—the eagle which held the thunderbolt for Jove.

256. *Longaevi custodes.* Virgil again attributes the customs of his own times to the days of antiquity; but see i. 469. Roman youths of the higher ranks were attended by aged guardians; see below, 546.

Tendunt palmas, i.e., in despair, and imploring the protection of the deities.

257. For the difference between *ad auras* *in auras*, see note, Æn. ii. 759

259. This line has already occurred at Æn. iii. 467, where see annotations and woodcut.

260. *Demoleo*—a name derived from the Cyclic poets, or perhaps Virgil himself invented it; it is not found in Homer.

261. *Ilio alto* (some read *alta*). On the hiatus and the shortening of the long vowel before another vowel, see note, Æn. iii. 211

262. *Donat habere*—see above, 247. *Viro*—"the hero," not an unnecessary addition, but suited to the context. *In armis*—"in battle." Observe the subst. *viro* used to mark more distinctly the subject, which had been but obscurely indicated by *hunc* in 259. For other examples of the demonst. so employed, see below, 521 and 609.

263. This is quite consistent with the extravagant notions entertained of ancient heroes.

265. Highly honouring to the poet's hero, inasmuch as he, single-handed, slew the man who drove before him, in straggling flight, whole bands of Trojans.

Cymbia—see iii. 66. *Aspera signis*—"embossed," ornamented with raised work.

269. *Tæniis*—a dissyllable, *tænyis*. These were the ribbons which bound the garlands (the *virides coronae* of 110) to the head.

270. Observe that the poet ascribes to Sergestus himself what can properly be said of the ship only, *revolsus*. *Debilis uno ordine*, disabled on one side, etc.

273. *Sæpe* used as *quondam* or *olim*. This difficult passage may be thus translated:—"As, when surprised on the highway, a serpent *is wont to act* (over which the iron-shod wheel has passed, or which the traveller dealing heavy blows has left half-dead and mangled with stones): As he strives to escape, he describes in vain with his body long wreathy twistings, savagely energetic in one part (of his body), and flashing fire from his eyes, and raising his hissing crest as he rears himself on high; the part which is maimed with wounds retards him though he struggles (*to rest*) on his knotted wreaths, and coils himself up within his own folds." *Trapp* makes the following judicious remarks on the whole passage: "There never was a finer simile than this. It will be objected, perhaps, that a ship is not like a snake: I own it is not, any more than it is like a dove, to which another ship is compared a little before. But the comparisons are so far from being faulty upon this account, that for this very reason they are the more beautiful, considering that the particular circumstances upon which the similitudes turn do so very nearly resemble. In the one imagine a ship struggling, and with difficulty getting out from a narrow passage, and then swiftly flying away into the open ocean; how properly is it compared to a dove, which first flutters in her

covert, and than gaddis as in these lines—
[illegible]
Aere lupus pasto
Fertur cum Troiis, celeris ratione carinæ
Sed!

In this latter, what can better represent a galley shaved along, with oars on one side and with sails on the other, than a smooth sound and force in the upper parts, and indeed and doubled in the lower? It is impossible to remark upon the particular excellence of this sort of verse without transcribing every word of it.

281. *Vina fundit*—"makes soft," but this is a very unusual phrase.

282. *In ea munera*—[illegible] that he intended to reward all entering the lists.

284. *Intus*—last syll. lengthened by arsis.

Opimus Mycenæ—i.e., splendid and wealthy, with embroidery.

285. *Geminæ*—the "area of the remote object," see Æn. I. 228, and II. 210. Creusa—*Kreusa*.

286. The foot race which follows is modelled after Homer Il. xxiii. 740 sqq.

287. *Quem exercitat cultus*—i.e., you lead life continued on all sides. A circular theatre was made by the lofty crowds surrounding a plain which constituted the course.

288. *Consurgit*—the dat. for *ad consurgendum*, "Advanced through the middle of the assembly, and sat down on the raised tribunal." *Instratos*, i.e., the *suppedia*, or raised platform from which orators addressed their audience, or generals their soldiers.

289. *Frenis*, i.e., *frenatis*, by which word the horses is tied up.

290. *Mentis*. This adj. is used generally by the poets to signify the addition of an inferior or less important object to a superior or more important. The Teucrii were of course of greater note in the games than the Sicanians.

291. Nisus and Euryalus, whose friendship, like that of Pylades and Orestes, has passed into a proverb. See below, 294, also ix. 176, 444, and Ovid Trist. I. 5. 25.

292. *Pietate*—with a pure love of the boy Euryalus. *Pater*, i.e., *parens*, for the name was not confined as our term *boy*, but corresponded rather to "lad" as vulgarly used in Scotland.

293. Diores, a son of Priam, afterwards slain by Turnus. Salius is another contestant. Patron, [illegible] Il. xiii. 411, was an Arcadian, and one of those whom Ulysses sent along with Achates (iii. 47), whom see note. Dryas and Orsil also are the three Arcadians, Salius being chief of arms, Amphitrites and Amphimedon.

298. *Tyrinthius*, from *Tiryns*, a town in Argolis.

300. *Helymus*, a Trojan, who had come to Sicily with Acestes, as mentioned 72 above. *Helymus* is constantly [illegible] *Acestes*—see Æn. I. 195. Observe the repetition in *Panopes*, and consult note, Æn. I. 195.

301. Quelque or [illegible] for to pour one [illegible] or [illegible] [illegible].

302. *Gnosia*—the MSS. are in favour of [illegible], on which mode of writing see Bland, Æneis, Preface, 731. Propert. Ælii Aurelii, vi. 12; and Bernard, Propert. iii. 47. The Cretan towns of Gnossus and Cydonia were celebrated for their javelins, bows, and arrows. See Ion x. 93. The two epithets *Gnosia* and *Pæonia* appeared to arrange from the difficulty, since the former refers to origin, the latter to quality. *Pæonia* (Παιονία) i.e., *pedita*. See Il. 467.

Pedita, and *Pæonia* which is [illegible] understood from the contrast. On *Pæonia* see Il. 478.

303. *Hippocoon* means a sort of horse, but preserve the pun caused by the contrast. Hippocoon [illegible] the two.

304. *Phaleratis*—trappings for horses which hung down from the neck and head, as in the woodcut, and were ornamented with silver or ivory bosses and other decorations. There were also *phaleræ* worn by persons of distinction, or by soldiers as emblems of military bravery. See ix. 555.

311. *Acestes*—*Tiryns*, i.e., and as are worn by the Arcadians and the Tyrrhenians, the latter of whom were most expeditious as soldiers. Quibus, etc., translate "which a lad with infinite pains composed, and a friend with polished good fortune."

314. On the order see Ramsay's Antiq. and Æn. II. 264.

316. *Convenerant*, i.e., had begun to run. See above, 146. On the order, consult Ramsay's Antiq. and Virgil, 146.

317. *Aonius*—[illegible] "Cretan arrows," i.e., they were over the gold were their eyes, and in their [illegible].

318. *Pulsantes*, etc.—in [illegible] of [illegible], [illegible] the [illegible] is [illegible] represented with wings: "The [illegible] lightning."

321 *Deinde* and *post* are not pleonastic, but *deinde* is a conj. "then," "in the next place," and *post* is an adv. joined to *relicto*.

323. *Sub* means *close to*. On *ipso*, in a restrictive sense, see Æn. iii. 5.

324. *Calcem calce*—not to be taken literally, 'heel with heel," but it simply means "foot with foot."

326. *Ambiguum* is taken by Heyne as masc., "would have left him (Helymus) doubtful of success." By others it is considered neut., "would have left the issue doubtful." Heyne's view gets confirmation from Hom. Il. xxiii. 382, which see.

327. *Extremo spatio*, i.e., the *meta*, as 317 seems to indicate. *Fessique*,—on this extraordinary use of the conjunction, see note, Æn. iii. 329; cf. also iv. 102; and x. 842.

328. *Lēvis* is here used in an unusual meaning, "slippery"=*lubricus*.

329. *Ut* for *ubi*. *Super*, in next line, is an adv., not a prep.

332. *Titubata vestigia haud tenuit*—a bold expression for *titubantibus pedibus vestigia non tenuit*—"did not maintain his footing," which gave way when the ground was firmly trod upon" "did not keep his footing, by reason of his sliding." On *titubata*, the past particip. of an intrans. verb, thus used, see note on Æn. iii. 14 and 125.

334. *Amorum*—"of his affection," not his "beloved friend," as Heyne interprets.

336. *Arena*. Wagner remarks that Virgil, thinking of the circus at Rome, which was covered with sand on such occasions as this, here forgets what he had said in 287 and 330. We do not, however, see that the poet is to be hastily condemned. Though the plain was grassy (287) on the whole, yet we may easily imagine that the concourse of people at the games, and the struggles of the victims as they were slaughtered, together with the bustling tread of those engaged in sacrificing, may have worn away the herbage, and left the soil exposed. The use of *humus* in 330, as opposed to *herbas*, would lead us to a similar conclusion. And it may be further argued that *spissus* is employed purposely, to save the poet from the charge which he may have himself anticipated by the use of *arena* alone. We would, therefore, suggest that *spissa arena* means *the loose mould*, which was their only substitute for sand, but which (the poet acknowledges) was *spissus* at the best. *Spissus* means *dense*, i.e., with little space between the component particles of a body, an idea which suits well with heavy mould, the individuality of whose atoms is not so easily discovered, or so generally recognised as that of the *grains* of sand. For *arena*, meaning "*mould*," see Geo. i. 105; ii. 232; iv. 291.

Observe the tense of *jacuit*, expressive of the instantaneous result. *Revolutus*—"rolled over"—stronger than *provolutus*.

337. *Euryalūs*—last syll. long by arsis. See Metrical Index.

339. *Palma*, for *victor*.

340. *Caveæ*—the part of the theatre occupied by the public.

Ora prima patrum, i.e., the elders and more influential personages, who occupied the front benches.

345. The solicitations of Diores for himself strengthen the claim of Nisus.

349. *Ordine*—"from the fixed arrangement," indicated in 308.

350. Cf. Æn ii. 93. Gætuli, i.e., African.

352. *Aureis*, two syllables by *synizesis*.

355. *Merui*. Some write *meruit*, but the best MSS. exhibit the former.

356. *Fortuna inimica tulisset—tulisset* for *abstulisset*, i.e., had not envious Fortune withheld me from gaining the first prize. Heyne. But Forb., comparing φέρεσθαι (εὖ, κακῶς), says that the use of the word is derived from naval phraseology, and that the whole=*ni inimice a fortuna acceptus essem*.

357. *Simul* has a *cum* after it usually But the poets and later prose writers, their imitators, omitted the prep.

358. *Risit olli*, i.e., *ei adrisit*. Some make *olli* depend on *efferri*, the comma being placed after *optimus*. Of Didymaon nothing is known. Observe *artes*, plural, in apposition to *clipeum*, singular.

360. How or whence the shield was procured we have no means of deciding; probably in an attack on some Grecian city, or through Helenus.

362. The pugilistic contest forms the third of the exercises. Here, again, Homer, Il. xxiii. 651, is laid under contribution. *Dona peregit*, an unusual phrase, signifying "to bring the distribution of the prizes to an end," as if we should say, "got through the prizes."

363. *Animus præsens*, i.e., *fortis*, *audax*, with an idea of *coolness* and *collectedness* in danger.

Evinctis, scil. *caestu*.

366. *Velatum auro vittisque*, a *hendiadys* (Æn. i. 2, 258)—the meaning is "Fillets adorned with plates of gold," or "interwoven with threads of gold."

370. The character of Paris is usually looked upon as effeminate and unwarlike, though even Homer allows him some share of bravery. But the later poets attributed to him higher courage and more daring exploits than Homer records.

373. *Butes*, not elsewhere mentioned. The *Bebrycians* were a Thracian people of Bithynia on the Euxine, but they early disappeared entirely from the list of nations. *Amycus* was king of these, and son of Neptune and Melia. He was a celebrated boxer, but was finally slain by Pollux.

[illegible] *Eurotas-fabius*. Lay, distinct the contrast.

[illegible] *quae gens*. On the genitive of the subject, see note, Ecl. ix. 14.

[illegible] *Gramineus*, according to Homer and Justin, others make it [illegible]. *Entellus* was a companion of Acestes, and a sharer of his labours, but very little is known of him. The town Entella, in the west of Sicily, was called from him.

[illegible] *Ut—et juvenis*. *Tenet* is dwelt on to place which is set and suited for lying upon, and therefore used with reference to the green turf. See Æn. ii. 2.

[illegible] For similar friendly challenge, see Hom. Il. v. 17 sqq., and xv. 440 sqq. *Prostra fortissime*, i.e., it is now of no avail that you once were the bravest of the brave, if you do not maintain your former character.

[illegible] The usual punctuation is as follows: "*Si tu dis es, magister Nepotl. magistrum, Eryx!* Wagner writes thus—"*Si tu dis es magister, Nepotl. ment. Eryx!* Forb. removes all points, because he says the sense is, *si tu mens (sed) dis es (tanquam dis tu celebratus) Eryx, sicut nepotl. mag. ment.*

[illegible] *Eryx* was son of Butes, son of Amycus, and Venus. He challenged Hercules, but was slain in the contest. He gave name to Mount Eryx, from a temple on which Venus is called Erycina. On Trinacria, see Æn. i. 196.

[illegible] *Sed enim*. After *sed* some words are to be supplied by the mind, thus: *sed jam non sum, qui fui olim, mentem enim mutavit*. The words are [illegible]. See note, Æn. i. 19.

[illegible] *Effetus*—"is properly applied to post *Partum*, and of flowers, fruits, etc. Hence it means, generally, exhausted, worn. It is derived from *ex* and *ventus*, *fetus*, and should therefore be written *effetus* and not *effetus*." Forb. 419.

[illegible] *Impudentia* seems equal to our "forward," "self-confident."

[illegible] *Incertus*, written jocosely by some commentators. But Virgil usually [illegible] well known distinction that [illegible] the concrete and substantive in body of verbs, but [illegible] and [illegible] the abstract [illegible] of [illegible], or [illegible] vigorous.

[illegible] *Nec dum*, [illegible] "Nor do I care for the prizes."

[illegible] Forb. [illegible] so unexpectedly come, since Hercules was present as a spectator, and not as now, latent?" He [illegible] in proposing the question, that he [illegible].

[illegible] *In pecunia*, depends on *pecunia* and not on *mori*. By the [illegible] this *pecunia* should be [illegible] the dat. as in [illegible] Æn. [illegible] as gift for [illegible] as at Æn. [illegible].

[illegible] *Tenere* had [illegible] *tenet* and *tollit*, include the idea of a mental [illegible] as it is [illegible] *tenere* [illegible] *tollere*. Here, therefore, the [illegible] is equal to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] *Tres* [illegible] of hardened [illegible] [illegible] of leather thongs bound round the hands and wrist, and covering sometimes as much as the elbow. They were armed with lead or metal bosses, as seen in the woodcut beneath. See Lemaire's Antiq.

[illegible] *Longo-ordine*. Heyne. [illegible] is in Forb.'s opinion. Perhaps it is rather equal to "exactly."

[illegible] *Tergora ad bovem*. Heyne understands by tale the things by which the oxen was bound to the land. But Wagner and Forb. think that it means the thongs and *centos bovis*, that the centos is as it were one continuous hide surrounding the head and neck. It is not, therefore, the centos of the things that are [illegible] from one [illegible] of hide, but the weight [illegible] and the balance, for Aeneas [illegible] first examines their actual weight, and then, by turning them about and poising them, ascertains their [illegible] or [illegible]. Observe the emotion in "*mirat*" which, which appeal to [illegible] is equal to [illegible].

[illegible] *Cassis* is [illegible] usually [illegible], as the two [illegible] [illegible] [illegible] "The [illegible] Hercules was [illegible]."

411. *Fraudem*, because Eryx was [illegible].

412. *Gravem*, [illegible] [illegible]. The [illegible] is [illegible], referring to the blood of [illegible] which Eryx had [illegible].

413. Old age is [illegible] [illegible], because, while it diminishes the power of [illegible] [illegible] with [illegible] of [illegible]. It [illegible] younger [illegible] the victory.

414. *Idem*, by some referred to what goes before, but Heyne is [illegible] that it refers to what follows.

Opponere palmam—"[illegible] the contest, it Dahne [illegible] this is the phrase [illegible] in Æneid." [illegible] — [illegible].

[illegible] *Jupiter*, [illegible] [illegible] [illegible].

of yours which you have brought from Troy.

421. *Duplicem amictum*. i.e., the *abolla*, a cloak made of a coarse cloth doubled, and with the *nap* on. It was fastened by a brooch on the shoulder or under the neck. Cf. Hor. Epist. i. 17, 25. *Quem duplici panno patientia velat.*

422. Another hypermeter verse — see above, 300.

423. *Artus—exuit*, for *vestem exuit de artibus*, i.e., "stripped."

426. *Arrectus in digitos*—each raising himself on tiptoe, both to *plant* his blow more effectually, and to avoid his adversary the more nimbly.

429. *Pugnam lacessunt*—"they spar." *Lacessere*, means primarily to give motion to anything—hence to begin.

430. *Melior motu pedum*, i.e., more active either in avoiding the blows, or perhaps in "*tripping up.*"

431. *Membris et mole*, by hendiadys (Æn. i. 2, 258), as *molem et montes*, at Æn. i. 61. Servius. But we see no necessity for such an explanation here.

432. *Genua*—to be pronounced as two sylls. (synizesis), *Genva*—see note, Æn. i. 2.

433. *Nequidquam*—"in vain," i.e., which tended in no degree to decide the battle. *Vulnera*—"blows," whose object was to inflict *wounds.*

435. *Tempora*—"temples." *Ingemmare* means to *repeat an action many times in quick succession.*

436. *Crepitant*—the source whence this metaphor is derived will be seen in 458 sq. *Gravis*, scil. *aetate et mole corporis.*

438. *Exit tela*—"shuns the blows." The verb is common in this sense in the phraseology of the "*ring.*"

439. *Ille*, i.e., Dares. *Molibus*, i.e., machines—it depends on *oppugnat* and not on *celsam.*

440. *Sedet.* This verb is properly applied to the blockade of a town, the besiegers remaining inactive. Here, however, it implies simply the *sitting down before the place to besiege*, activity being indicated by the words following. *Sub armis=armatus.*

444. *A vertice=desuper*—"from above." *Velox*—both "nimble and quick-sighted."

446. *Vires in ventum effundere*, is a proverbial expression like *dare verba in ventum*, and our "fight with the wind." See Lucr. iv. 932, and Ov. Ar. Am. i. 6, 42. *Ultro*, "contrary to what you might have expected." See above, 55. All anticipated the fall of *Dares*, but the assailer himself fell. Wagn. explains *ultro* "*non prostratus ab adversario*," i.e., *sua culpa.*

447. *Gravis graviterque.* On the peculiar use of the conjunction (which is here *epexegetical*), see above, 327

448. This is a favorite Homeric *simile.* See Il. xiii. 178; xiv. 414. *Quondam*, like *olim*, "by times." *Cava*—hollow by *reason of age*, thus applicable to Entellus, whose fall was to be attributed to inward decay and not to external violence. *Erymantho (Mt. Olenos* or *Olonos)* in the W. of Arcadia, famed for the slaughter of the boar by Hercules. *Ida*, in the Troad.

450. *Studiis*—"in their zealous partizanship;" some being interested in Dares and some in Entellus.

451. *It clamor cœlo*—the dat. is very often used by the poets in this construction.

455. *Tum*, i.e., *praeterea, porro. Vim—vires*, for a similar repetition see Geo. ii. 125. Note the *climax—Redit ad pugnam—suscitat—incendit—ardens agit.*

456. *Daren; Dareta*, as another form of the accus. is found at 460, 463, 476.

457. *Ille.* On the insertion of the pron. see note, Æn. i. 3.

460. *Versat*, the same as *agit æquore toto* in 456.

461. The part of Achilles in Hom. Il. xxiii. 734, is here performed by Æneas.

465. *Infelix*, i.e., the cause of your defeat was not want of vigour, or bravery, or ability, but unpropitious fortune.

466. *Alias vires*, viz., *divine.* Eryx assisting Entellus.

469. This verse is a close translation from Hom. See Il. xxiii. 695 sqq., Αἷμα παχὺ πτυοντα, κάρη βάλλονθ' ἑτέρωσε.

471. *Vocati*, i.e., *jussi*—for they modestly refrained from claiming any prize for one so thoroughly defeated. It may, however, refer to the usual proclamation of the herald announcing the victor, and summoning him to receive his trophy.

473. *Superans animis*, i.e., *superbiens, elatus victoria.* Forb. *Superbus tauro—superbus* is constantly used of victors and those *triumphing;* see 268 and Æn. i. 61.

476. *Revocatum*—"rescued." *A qua morte*—"from how certain and pitiable a death."

477. *Contra=ex adverso*—"right in front of."

478. *Donum pugnæ*, i.e., *praemium victoriae.*

481. *Humi*, for *in humum;* see i. 193 The order is *Tremens bos exanimisque*, but the position of the conjunction is peculiar. *Super* for *insuper.*

483. *Meliorem animum*—"a more acceptable life." There is a *zeugma* in *repono*, "I lay *aside* my instruments, and *resign* the art." The reference is to the custom of Roman gladiators, soldiers, etc., who dedicated the arms of their profession in the temple of some deity, when they retired from the exercise of their calling

483. [illegible] of a [illegible] [illegible] to Homer, see Il. xxiii. 850 sqq.

487. *Intorsit.* [illegible] this scene an attempt to translate the Homeric χαλεπὴν ἄνωγε, the strong, brawny hand of a hero, which interpretation is by no means unnatural. Some [illegible] agree with mere, but the position of the words seems to be opposed to this explanation. *Dextra*, [illegible] *manus*.

488. *Pugnis in ferro*, i.e., by a cord passed round it.

489. *Quinque pondo.* *Ilyntum*, *sed. in* [illegible].

492. *Hippocoon* was the son of Hyrtacus, and therefore brother of Nisus (294, above).

495. *Tempora* — mentioned only here. His brother Pandarus, the Lycian, son of Lycaon (Hom. Il. ii. 824; iv. 88; v. 95), was remarkable for his skill in archery.

496. *Juvenis*, sed. by Minerva. See Hom. Il. iv. 95 sqq. He wounded Menelaus, and thus broke the league. *Aconis*, for *sera Acoris*.

501. The woodcut represents a bow, and a quiver full of arrows.

502. *Prole genuos, sed' laeva Tuscorum*, i.e., "[illegible] at his sideld," "according to his ability."

504. Where poets say that a consequence is frequently thus and when the writer hurries on to the detail of some following circumstance, or which he wishes to indicate that an event was quickly brought about. See Aen. i. 82. *Malus*, as the mast of a ship, is mere, as a tree, *Ibis*.

505. *Tremit pennis*, i.e., [illegible] *pennis*. "The arrow and showed its terror by the fluttering of its wings."

508. From the use of *pendentem* in 516, and from 517, above, it would appear that *pennis* refers to the flapping of the bird, not to the applause of the spectators. It may well be doubted, however, whether the terse reports and remote detail rather point to the general applause which would doubtless follow such a proof of skill, though, certainly, there is no mention of plaudits in the case of the other archers who follow.

509. [illegible] Another example of [illegible] from Aen. i. 79, and ii. 308. "Pendent his eyes and directed his weapon."

511. *Pennis*, [illegible] of [illegible] or [illegible]; see note on Aen. i. 308, and ii. 216.

512. Observe the prop. as applying to both arrow and mark, but joined only with the latter (Aen. v. 64).

Pennis (514) etc., *Pendentem* (516).

518. *Alberti* [illegible] that the former is more probable, since the stars were in the sky, not in the sky, which is further confirmed by Cic. Nat. Deo. ii. 40, where the Epicurean [illegible] is mentioned that stars were generated by the sky itself.

520. The comet crisis is supposed by some to be the harbinger of the Trojan [illegible] soon after this time, by others, the war waged by Aeneas in Italy against Turnus, and by others again, the wars of the Romans in Sicily against the Sicilians and Carthaginians. This last interpretation is favoured by the word *sera*.

524. Sera, etc. Wagner considers that *sera* has reference to *post* and *terrori* to *timens*, and thus explains the passage.—The soothsayers, in interpreting the omen, foretold that it would be followed a long while after with a fearful impact of affairs. *Terrorem* is a poetic word.

525. *Lapsus*, i.e., in other parts, in the clear sky. It does not indicate [illegible] the air, as some would [illegible]. The [illegible] here [illegible] but probably taken place to the knowledge of the poet, and he uses it to enhance his description. [illegible] fatigue only accounts for the phenomena.

527. *Ardens*, "detached," "[illegible]."

528. *Crinem*, the term is applied to the tail of a comet, and here used of the "[illegible] star." See Ovid, i. [illegible].

529. *Mente* does not [illegible] the [illegible], but resolves it as a [illegible] of [illegible] and [illegible]. It was commonly, at the time of an unexpected appearance, to pray to the gods to avert [illegible].

531. *Dubiosque* [illegible], "or [illegible] [illegible] coming [illegible]."

532. *Jupiterque*, "[illegible]," an epic [illegible].

537. *Cloacal*, [illegible] in the Tuscanian and

father of *Hecuba*, the wife of Priam. *In magno munere* for *pro magno munere*, as ἐς frequently for ἀντί.

538. *Ferre dederat*—see above, 247.

541. *Prælato honori*—"nor did the generous Eurytion envy him the honour ranked before his own." Heyne considers *prælato* as almost equal to *prærepto*, which use of the word Wagn. deems without precedent. The latter explains thus:—"Nor does Eurytion feel envy at Acestes because he is preferred to him, and because the honour which he had hoped for himself is transferred to his rival."

543. *Proximus ingreditur donis*, i.e., He (Muestheus) is next presented with his prize, and marches proudly forth in exultation. *Donis* does not depend, in Wagner's opinion, on either *ingreditur* or *proximus*, but on the *idea* of "*coming second*," which arises from both taken together.

544. In the programme of the games, above, 66 sqq., Æneas made no mention of the combat now to be entered on, which, therefore, comes unexpectedly, and on that account more agreeably to the assembled throng. These games were kept up by Augustus; see below, 601.

Certamine, scil. of the archers.

546. *Custodem*—see above, note 256.

547. *Epytides*. Periphas, son of Epytus, a name borrowed from Hom. Il. xvii. 323. He was the herald of Anchises, and friend of Æneas; he had grown old in the service of the family.

Ad aurem means "confidentially and privately," but *in aurem* (which some editions read) expresses more secrecy, and a greater desire to conceal the information from others.

549. *ursus instruxit equorum*, i.e., has prepared the horses for their manœuvres.

550. *Avo*—"in honour of his grandfather."

551. Observe *ait* so close after *fatur*, and compare Æn. ii. 78. *Patentes*—"open," "cleared,"

555. *Fremit* is often followed by the acc. of the thing, but here it is construed unusually with the acc. of the person. *Mirata fremit*—gaze on with loudly-expressed admiration.

556. *Tonsa corona*, etc. By this Heyne understands that a garland (plucked and cropped so as to be of equal length all round) was placed on the helmet of each, and that thus it was said to press their hair, or that it fell so far over the margin of the helmet, as to touch the curls which appeared from beneath the head-piece. Peerlkamp, interpreting *premere comam* as "binding up the hair, to keep it from flowing loosely, and thus interfering with the active exertion of riding, and with the rider's sight," thinks that the olive garland was for the purpose just indicated. But the hair thus collected, and confined by a garland, would, if kept beneath the helmet, render it too large and loose, and if placed above it would exhibit a ridiculous spectacle.

Henry takes *pressa* (so *premere falce*—to prune) as=*recisa*—"cropped," and believes that the hair was so cut as to resemble a garland in its outer margin, which was visible round the edge of the helmet. His arguments are as follows:—(1,) If Virgil spoke of a real garland, he would have used some epithet, such as *oleaginea*, or *laurea* (2,) It would be a very odd expression to say that the garland pressed the hair, when it only touched the helmet. (3,) *In morem* is not a suitable phrase to be used of a game celebrated for the first time. Moreover, Suetonius mentions that the Roman youths had their hair cropped to resemble a garland, in the competition in this exercise. (4,) Since Statius says *aurum coronatum* for *corona aurea*, Virgil might also say *tonsam coronam* for *capillis in formam coronae detonsis*.

557. *Hastilia bina*. Baebius Macer states that the boys who engaged in the Trojan games were presented by Augustus with helmets and two spears each. To this the poet refers. Serv.

558. *Pars lēves (polished)* is the reading of most MSS., but some have *parsque tēves*, which makes a very appropriate sense likewise.

559. An ornate statement of the fact that each wore upon his neck a golden chain. The chain was twisted (hence *torques*, from *torqueo*) spirally and bent into a circular form—it hung down from the neck on the breast.

560. Wagn. and others write *tres* and not *tris*, the common reading, which latter they allege is found only in the accus. *Terni* is considered equal to *tres* in this place, having lost its distributive force. For a very similar use of numerals, see above, 85.

On *Turmæ*, and the divisions of the Roman army generally, see Ramsay's Antiq; and on *bis seni*, consult note, Æn. i. 71.

562. *Paribus Magistris*. The *Ductores* or *Custodes* went here and there around the field (*ragantur*), but besides these there was a *magister* (a kind of *riding master*) to superintend the movements, and see that no harm happened to the boys. *Paribus*. "similarly clad."

564. *Referens* is more than *ferens*, and means "reminding men, by his name, of his grandfather Priam." On *Polites*, see Æn. ii. 526.

565. *Auctura Italos*. Cato in his Orig. says that Polites separated from Æneas after his arrival in Italy, and founded the town of *Politorium*. *Quem*, etc. Transl.:

Where a Trojan stood carving, painted with Phrygian dye (employing white broidered, and a white mantle), or he (Ascanius) is Alba.

[illegible] *pulchra*, Lat. "the fair." "So [illegible] is often put by the poets for the adjective [illegible], and thus for the whole [illegible]."

[illegible] *Albae Longae*—this second leader to Aeneas. "He is mentioned out of compliment to Augustus, whose mother was Julia, the daughter of *M. Julius Libo*, by Julia, the sister of Julius Caesar." There was an *Alba*, out of the kings of Alba, according to Livy *Latera*, empty for *Latera*, as often, though Heyne thinks the epithet is used because the Alba were from *Aeneas* in Latium.

[illegible] *Pater pan dantes Iulo*. This remark is valued, not without purpose, and [illegible] as it is to indicate the love and [illegible] which, even then, existed between the Alba and Julian families, now united in the person of the second Caesar.

[illegible] *Sonans*, Lat., Afraan, given to Iulo [illegible] *Sonans*, [illegible] *publicatus*. See [illegible] Note, Lib. II. 10.

[illegible] *Pariter*—"with beating hearts," Lat., through the modesty and timidity natural to lovers, not [illegible] *pariter* [illegible] at Servius explains.

[illegible] *Pertesum*, Lat., *wearied*, *for* [illegible], which properly applies to what has continued for a long time, is sometimes used of [illegible].

[illegible] *Postquam Lacrymae*, etc.—"after they have ribbon round the assembled spectators viewing them as they pass."

[illegible] *Iunio*, Lat., [illegible] *Iunio Lat.* [illegible].

Iunonis—this verb used actively, is found with the dat. of the thing by which [illegible] *Iunonis* [illegible] *Ovid Met.* xi. 161. It is also [illegible] by the acc. after the word which expresses the regard, as [illegible] *Ovid* xi. 161.

[illegible] *Ludo*, etc.—On the movements of the youthful equestrians there is much diversity of opinion. Some (e.g. Wunder) suppose that they formed in three bodies of twelve each, and others, that they were divided into twelve bands of three each. Antium gives a long note on the subject, with diagrams to explain the evolutions; but Heyne generally seems more what doubtful. He follows Nonnius's opinion that there were twelve bodies of three each.

Parva, qui Iuvenes, ordine—"They rode forth in equal line, and turning in [illegible] (some) [illegible] the [illegible] (some) [illegible] portion [illegible] to different points, and again [illegible] the [illegible] they wheeled and presented their weapons in hostile attitude. They then [illegible] to different [illegible] and [illegible] to the [illegible] [illegible] [illegible]

publicam turbare, so that the meaning will be, Fortune having changed her countenance to us, now creates disturbance. Heyne makes *mutata novavit* equal to *novavit*. By the other method, *fidem* is the acc. of reference after *mutata*, and *novavit* equals *novavit res*.

608. *Saturata dolorem*. On the syntax, see note, Æn. i. 228; ii. 210. The causes of her grudge are stated at Æn. i. 25 sqq.

610. *Illa—Virgo*. On this use of the demonstrative pron., see note 262, above.

613. *Acta* is a Greek word (ἀκτή) transferred into Latin letters. It is called *sola*, as being *deserted* by all the males, (for the rigid decorum of more ancient times did not allow the females to be present at the games), or because it was "*retired*," "sequestered."

615. *Vada*, i.e., *maria*—the seas, the idea of danger from *shoals* being implied.

616. *Superesse*. On this use of the infin., see Æn. i. 37, note.

618. *Haud ignara nocendi*, i.e., about to do injury; with the intention and set purpose of doing mischief.

619. *Vestem*. The goddess *Iris* was represented on works of art, with a party-coloured robe.

620. *Tmarii*—from Tmarus (or Tomarus), a Mt. of Epirus near Dodona. But as Beroë is called Rhoetcïa, i. e., Trojana, (from the promontory of Rhoeteüm,) in 646, below, a contradiction seems to be evident, and therefore some have read *Ismarii*, from *Ismarus*, a Mt. of Thrace, since it is probable that Beroë would marry a Thracian rather than an Epirote, Thrace being in terms of alliance with Troy; but we may readily suppose that Beroë migrated to Epirus with *Helenus*, that she there contracted marriage with *Doryclus (not* the son of Priam, who, it will be remembered, was slain at Troy, Hom. Il. xi. 489), and afterwards joined the expedition of Æneas, when it left the coasts of Chaonia for Italy.

621. *Cui* is better referred to Dorycli than to *conjux*, for *nomen* is then more suitable. *Genus* means nobility of birth.

Fuissent is put in the subj., as expressing the *cause* why the goddess assumed the form of Beroë. And the reason is assigned in 651, viz., that Beroë was sick, and therefore could not intervene to disclose the fraud. *Cui* is equal to *quippe cui*, or to *quum ei*.

622. *Dardanidûm*. See Æn. i. 565.

626. To reconcile *septima æstas* with the same phrase, as occurring at Æn. i. 755, Gossrau has the following note: "Before the setting in of winter Æneas arrives in Sicily, and there Anchises dies. When the winter was over, he set sail, and was driven to Carthage, [this was the beginning of the seventh year,] where he remained during the summer, and till the end of autumn (see iv. 309); thus he returned to Sicily about twelve months after the death of Anchises, still, however, in the seventh year of his wanderings."

627. *Inhospita saxa*—"the dangerous rocks" of the sea itself, not necessarily of the coasts.

628. *Sidera* is properly introduced among the perils and delays of navigation, as the mariners of those days depended entirely upon them. The word may be here taken as equivalent to *tempestates*, as storms were considered to be caused by the constellations.

Observe the remarkable zeugma in *emensæ* which applies to all the accusatives, *freta*, *terras*, *saxa*, and *sidera*. Transl., "The seventh year since the destruction of Troy is now in course of fulfilment, during which we are still borne onward in our wanderings, after having *traversed (emensæ)* every sea, *visited* every coast, *risked* so many dangerous rocks, and *braved* and *outlived* so many storms," (or, outwatched so many stars).

632. *Nequidquam*—"to no purpose reserved;" since we have no fixed abode in which to deposit them as our tutelary deities On the *Penates* consult Keightley's Mythol., or Smith's Dict. of Biog. and Mythol.

633. "And shall there be no new Troy, to be celebrated by fame? In no country shall I see those Trojan streams, the Xanthus and Simois." *Hectoreos* may be used to mean more than simply Trojan, and is probably intended to recall the memory of Hector's exploits on their banks as giving them their chief celebrity.

636. On Cassandra. See Æn. ii. 246.

638. *Tempus agi res*—"that matters be hastened to accomplishment is even now seasonable." By this translation, we have endeavoured to convey an accurate idea of the syntax, which is not to be considered a Graecism, nor is the infin. to be looked on as equal to a gerund. The difference is this, when the infin. is used as here, it serves as the *subject*, the verb *esse* (expressed or understood) as the simple *copula*, and the subst. as the *predicate*, thus *res agi* (that action be taken) *est* (is) *tempus* (seasonable). So in Geo. i. 305, *Tempus stringere glandes;* where *tempus* is equal to *tempestivum*. But, on the other hand, in the construction with the gerund, the subst. is the *subject*, the gerund the gen. of the *object*, and *esse* contains the *predicate;* thus *tempus est agendi*, "The time is sufficient for acting," or "the time for acting is now present." See note, Æn. ii. 350, and Geo. i. 305.

[illegible] Tyrrhene. These had been caused to Tyrrhene due to one of the four contending in the boat race to prove that he proved.

641. The very common in the translation [illegible] "consolidating." In Latin in Ale. [illegible] 641. Wagner remarks on the [illegible] of this line: "The wonder, expressing [illegible] and exciting expectation to the [illegible] are followed by one hardly, [illegible] without a [illegible] of horror, an event already expected, while the [illegible] [illegible] a time," and the [illegible] [illegible] to be the [illegible] [illegible] of dread or dismay. A [illegible] reading of the verses is sufficient to justify Wagner's remarks.

642. Iliac—an example of the *Iliacus* Pithon or which [illegible] Ale. I. 261. On *Ilium*, see note [illegible], above.

643. Sense, etc. With this compare Ale. I. 4-2, where Venus is recognized by similar external marks of divinity.

644. *Qui spiritus*, i.e., *quam divinus spiritus*, as *qui* refer, for [illegible] [illegible]

645. *Memoro*—the favour was not in [illegible] the [illegible], but in performing the rites [illegible] the dead to Anchises.

646. *Accipiter* and *columbae*, are nearly the [illegible] in meaning; [illegible], however, the former [illegible] [illegible]; the latter, with greater [illegible].

Mihi, i.e., *terra, [illegible]*

Magnum metus — "with evil disposed eyes," "[illegible]."

648. *Amor* is called [illegible] [illegible] [illegible] it was given, but [illegible] [illegible] [illegible] it [illegible] [illegible]

649. *Sonant cursus*, i.e., the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

650. *Impenet* [illegible] [illegible] — they [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

651. *Impenet* — "the fire."

652. *Tonsa*, either [illegible] [illegible] (*μεταφορικῶς*) [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Adsunt, to be [illegible] [illegible]

653. *Gemunt*—the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

718. *Permisso nomine*, i.e., Æneas, though the founder of the colony, and therefore possessing the right to have the name of the city, will give up his claim to Acestes. *Acesta* was that famous city of Sicily called Ægesta by Diodorus and Strabo, *Egesta* by Thucyd., and Segesta by the later Romans.

720. *Animum*—some books read *animo*.

721. *Polum*, the zenith. *Nox* was supposed to rise in the *west*, gain the zenith by midnight, and set in the *east* at sunrise.

722. *Cœlo delapsa*. As Anchises was in Elysium, we must consider the phrase as used in its common signification of any sudden appearance; as we say, "dropped from the clouds." But Jupiter may have sent a messenger to assume the form of Anchises, since he says *Jovis imperio huc venio*.

730. *Aspera cultu*, i.e., *quae aspera vita utitur*, "which lives a savage life." The word *asper* is applied to substances whose surface is *uneven* and *rough*, and so transferred to men of uncivilized manners.

731. The first hint of the visit of Æneas to the infernal regions is given in the prophecy of Helenus, Æn. iii. 441. Since the spirit of Anchises might as well have recorded all events to Æneas when it appeared to him, without entailing on the Trojan prince so dangerous an expedition as one to Hades, Wagn. excuses the introduction of the Episode only on the ground that Virgil was carried away by his desire of imitating his great master, whose *Necyomanteia* in the Odyssey is one of the most beautiful parts of that delightful poem, and admirably adapted to adorn the story of the Latin bard. *Dis*, i.e., Dives, Πλούτων (from πλοῦτος, wealth) because to him, says Cicero, N. D. ii. 26, 66, *omnis terrena vis atque natura dedicata est omniaque et recidant in terras et oriantur e terris.*

732. *Per alta Averna*—properly through the lake Avernus, but here we must understand it of a cave in a valley near Avernus, by which an entrance was effected.

734. *Tristesque*. Wagn., Süpfl., Gossr., etc., read *ve*, but Jahn, Forb., and others *que*, as the uniformity is thus kept up between the two clauses *tartara umbræque* and *amœna concilia Elysiumque*, and as a less jejune sense is thus afforded. *Tartara* and *umbræ* unite into one idea, and refer to one and the same place; and although all things belonging to the affairs of the dead are called *tristia*, yet here the opposition of *amœna piorum concilia* shows that it is the *shades* of the *wicked* that are more particularly intended.

On *Amœnus* consult Kritz, Sall. Cat. 11, 5. The word is akin to ἀμείνων, and signifies natural beauty of place; it here refers rather to the places where the *concilia* met than to the *concilia* themselves.

735. *Sibylla*. See vi. 10, below. *Sanguine* is the abl. of the instrument.

738. The superstitious ancients believed that spirits could not await the first beams of the sun, and thus the arrival of night at the zenith (when in early times the *civil day* began), and the first breath of the horses of *Sol*, warn the shade of Anchises to disappear. Cf. Shakspere, Hamlet, where the Ghost says, "Fare-thee-well at once! the glowworm shows the matin to be near, and 'gins to pale his ineffectual fire."

741. *Deinde=hinc*, ἔνθεν, so that the sense is, Why do you not remain longer? *Quo proripis*, scil. *te*, which is always expressed, but here omitted on the analogy of the other verbs, *fugis* and *ruis*, signifying motion.

744. *Larem Pergameum*. By this some understand the shade of Anchises, since the souls of ancestors were treated as *Lares*, others believe Vesta to be meant; Heyne, however, considers it to indicate the Penates, with whom the Lares were often confounded.

Penetralia Vestæ, for *Vestam;* her image was kept in the inner part of the temple, veiled and undefiled by the gaze of the multitude. She is called *Cana*, on account of the antiquity of her religion.

745. *Farre pio*, i.e., *mola salsa*, for which see Ramsay's Antiq.

Acerra is properly the *incense censer*, but here the incense itself; cf. Hor Od. iii. 23, 19, *Mollivit aversos Penates, Farre pio et saliente mica.*

746. *Arcessit*, otherwise written *accersit*, which was for a time considered a corrupt form introduced in the period of declining Latinity, but which has recently found defenders in Schneider, Zumpt, Döderlein, Kritz, etc.

750. *Transcribunt*. Persons transferred from one city to another were said *transcribi*, but colonists were said *adscribi*.

752. *Ipsi*, i.e., those who were about to pursue their journey. *Reponunt*, i.e., *renovant*, *reparant*.

754. *Vivida virtus*. The irregularity of the syntax adds force to the expression; *Exigui numero sed tales quibus sit bello (ad bellum) vivida virtus.*

755. The founder of a city having his *toga* folded in a peculiar manner, part being thrown over his head, and part passed round his waist like a girdle (*cinctu Gabino*), marked out the limits of the town by a furrow, care being taken that the clods of earth should all be turned inwards, and that the plough should be carried over the place

where gates were to be placed. His mind-cast represents the Christ in Hades.

7[illegible]. *Hic Troes, et Iuno Troiana*—one town he calls *Troia*, the strikingly distinct *Troiae*.

7[illegible]. *Infelix Troes*. As *subiere* is a female term, this seems to mean that he put forth *laws*, and having called the senators together, proposed these laws for their adoption. This is Heyne's view, but Wagner thinks that the last clause means, "he delegated to the senators the nature of their office, and the character of its duties."

7[illegible]. The poet feigns that the famous temple of Venus in Mt. Eryx was the work of the Trojans, though it belonged to a much later period.

Venus is called *Idalia* from *Idalium*, a town, grove, and mountain in Cyprus.

7[illegible]. A priest, with a sacred grove, (*sacerdos*) is appointed to Anchises as a hero.

7[illegible]. Ch. 61 above. Nine days was a usual time for great commemorations, such as the expiatory sacrifices after the expedition of Pompeius.

7[illegible]. *Pharus*, etc. See note, Ecl. 1[illegible].

7[illegible]. *Cruder indigenas*—"Hospitium, friends and favourable."

7[illegible]. The common sense reading is, "and mourn, while another miserable nation." Other critics read a line longer (yet that longer adopted by the best MS. authorities, and is the most poetical as well as the most difficult reading. Nonnus means "the very

mighty, and very nearly to be dreaded power of the sea."

7[illegible]. *Longe*—this compare to Eryx as a fabled seat in the same than as the territory [illegible] from which they are actually said that they were propitious for good will and secure transactions from any wrath on the part of the Sicanian court of the Sicanian council.

7[illegible]. *Ex*—[illegible] one another, and [illegible] a time.

7[illegible]. On *tunsa*, see above. Jup. and on the syntax of *superadjungitur* on *tunsa*, consult [illegible] Ch. 1[illegible] and [illegible] Ch. 21.

7[illegible]. On *gravatus*, see [illegible] above.

7[illegible]. Observe how the poet amplifies and adorns his subject by the introduction of divine instrumentality in circumstances where a less orthodox would have merely stated that a fair wind bore Aeneas and his companions to Italy.

7[illegible]. *Nec* [illegible] to be here resolved into its component parts, *et non*. *Longaevus* is a word found only here, though *consenescere* is frequently employed.

7[illegible]. *Dum* is here [illegible] it indicates [illegible] time; it is [illegible] when it means a *natural* or real day. *Parva*, i.e., the pyramidic [illegible] of A. and [illegible] Julus.

7[illegible]. *Infra* is the particle of [illegible], and means "broken down," i.e., yielding—the adj. *infractus* would signify "unbroken," "unsubdued."

7[illegible]. *Modo* or *quem*, i.e., [illegible] *Troiae*, i.e., [illegible].

7[illegible]. *Tuos*, for *tuorum*.

7[illegible]. *Iuvenis*. The remark of the fabulous Julus is expressive of [illegible].

7[illegible]. After *subiget* supply [illegible].

7[illegible]. *Terras*, etc., or rather the dat. of place. See [illegible] on the syntax of the dative.

7[illegible]. *Quod superest*. (1.) Labor to be [illegible] with me, in this sense, "this still remains with me to long you," etc. (2.) which is better. It applies to the words of the fleet. By the latter interpretation, we have a subject to *dare* and *concessit*, and the reply of Neptune in 8[illegible] becomes more appropriate.

7[illegible]. *Tibi*—*ex*, *ex*.

7[illegible]. *Pergama*—a remed or flowing pass the walls of Lacedaemon.

[illegible] Ch. 1[illegible].

8[illegible]. *Atque* refers to the [illegible] of Neptune's benevolence, [illegible] in Ecl. 2 [illegible] and probably to the [illegible] that [illegible] Aeneas. In the [illegible] of [illegible], however, you are good to not [illegible] in taking an active part.

[illegible] Turn and the [illegible] from [illegible] to the [illegible] of Aeneas with Anchises. Heyne. It are 7[illegible] agg. 1[illegible] agg., [illegible] the [illegible] of the [illegible] with Anchises [illegible].

Xanthus is the same as Scamander.

811. *Perjurœ Trojœ*—on account of the perfidy of Laomedon, who, after promises of liberal rewards for building Troy, defrauded the gods of their stipulated recompense.

813. *Portus Averni*, i.e., *Cumae*, and therefore Italy.

Unus, i.e., *Palinurus*, introduced at 833, below.

816. *Lœta pectora permulsit*—"soothed her heart so as to render it joyful." Another instance of the *proleptic* use of the adj., on which see Æn. ii. 736.

817. *Auro*, i.e., *aureo jugo*.

820. *Axis*, for *currus*, is a very common *synecdoche* with the poets.

822. *Variœ comitum facies*, for *comites varia facie et adspectu*. *Cete*—"monsters of the deep," in attendance on Neptune and other marine deities. The Greek form of the word, τὸ κῆτος, plur. τὰ κήτη, is used by other writers also, as Silius and Pliny. Some other words likewise are found in this form, e.g., *mele*, Lucr. ii. 412, 504, and at v. 36 of the same author, *pelage*. More frequently, however, Roman writers employ the masc. *cetus*.

823. *Glaucus* was a Bœotian fisherman, born at Anthedon: having eaten a certain herb, he conceived an uncontrollable desire to precipitate himself into the sea, which craving being complied with, he was immediately transformed into a god. *Melicerta* was the son of Athamas and Ino, and grandson of Cadmus; his mother, flying with him from her enraged husband, flung herself into the deep, from which time both were reckoned sea deities, and worshipped by the Romans under the names *Albunea* and *Portumnus* (see above, 241), and by the Greeks, *Leucothea* and *Palœmon*; see Geo. i. 437. *Senior* is an epithet applied towards almost all the sea gods.

824. *Triton*, see Æn. i. 144, and above, 205. Also on Phorcus, 240, above. *Exercitus*, like *cohors* in 241, seems to mean simply "a multitude."

825. *Tenet* is the reading of most MSS.—the vulgar text has *tenent*. In phrases of this kind the plur. is used when several subjects are so introduced as that they are supposed to perform jointly and simultaneously that which is indicated by the verb of time; but the sing. is employed when several subjects are supposed to perform the same thing *individually* and in *succession*, each in his own time and place, and with his own exertion. In what manner, however, the matter is viewed, and what number, sing. or plur., is used, depends on the judgment of the writer, whom (if he be a poet) the necessities of the metre or other reasons may influence in his decision: thus we must depend entirely on MS. authority.

Thetis, daughter of Nereus and Doris, and mother of Achilles by Peleus. *Melite*, one of the Nereids. *Panopea*, see above, 240. The others are of Greek formation. Consult Class. Dict.

827. *Hic*, "upon this," Æneas had been anxious and doubtful before, but now *in turn*, *vicissim*, joy succeeds.

828. *Pertentant*. See Æn. i. 502. *Malos attolli*—the masts were lowered when nearing harbour, but raised when the sea was smooth and the wind gentle and favourable. *Brachia*, i.e., the *antennae*, "yard arms."

830. The *Pedes* were ropes by which the lower corners of the sail were drawn towards the stern and side bulwarks. When the wind was "right astern," both corners were drawn tight so as to afford a *bosom* to catch the breeze, and the vessel was then said *currere utroque pede*; but if it were a *side* or *veering* wind, only one of the ropes was tightened at a time. So, we have here the alternate tightening and slackening of each side described: "At one and the same time they let go the sheets on the left, now (again) on the right." The woodcut on Æn. iii. 549 will illustrate this movement.

832. *Cornua*. The knob-like extremities of the yards were so called. For other significations of *cornua* consult Dict., and see iii. 549.

Torquent, *detorquent*—"they turn now in this direction, now in that," as necessity required.

Sua flamina—"favouring blasts," a common use of *suus*.

834. *Alii*, i.e., *ceteri*. On Palinurus, son of Iasius, and pilot of Æneas' fleet, see Æn. iii. 202.

835. *Mediam metam*—as the *Meta*, or turning post, was half of the course in the circus, so *Nox* is said to have finished half her course when she has reached the *zenith*.

837. *Sub remis*—still abiding by the oars, but unemployed, as the favourable breeze rendered rowing unnecessary.

Dura sedilia i.e., the *transtra*—"the thwarts."

838. *Somnus*, the son of *Night*, and the *brother* of *Death*. The disaster of Palinurus is introduced here, that the passage from Sicily to Italy may not be without incident; and, moreover, that the legend which traced the name of *Cape Palinurus (Capo Palinuro)* to the Trojan hero's death may not be omitted. The poet borrows from Hom. Od. iii. 278 sqq., where Phrontis the pilot of Menelaus loses his life in a similar manner on the voyage.

841. *Insonti* is placed with peculiar force as the last word of the sentence, and the

first of a line—it equals *et pariter cursum*. See iv. 327.

842. *Phorbas*—a son of Priam, of this name is mentioned in ii. viii. 400. *Lampetum*, i.e., *rotas*. The word is rarely used, but seems to suggest the idea either of a wild attempt at conveyance, or of a city and trivial talk.

844. *Ignaro*, *nescia*, i.e., meaning to write "right across," trifling on the one side or on the other.

847. *Ut sentiat lumina*—"quickly able to raise his eyes" through the lassitude of sleep (*illi*, *ei*, or rather "*mente concipiens*") to raise his eyes," but understeptively directing the Iolas, without recognising Phorbas.

848. On the reading of this line there has been much disputation among commentators, for which see Ladv. "Iolas, why should I entrust Aeneas to thy tender care, and that, too, of whom I have been so often deceived by the treacherous appearance of a colour ally?"

850. *Natura*—you might expect *nequeo*, but as that which takes place somehow cannot take place at all, *nequeo* is sometimes used for *nescio*, the idea of time being exchanged for that of place.

Observe the last syllable of *nunquam* lengthened by *arsis*.

851. *Separatus*—this verb, which elsewhere is equiv. to *conquiescere*, "to bid to stop," here means to cease with the power of ceasing to sleep, but in this sense the part. perf. *mente* is used.

857. *Primus*—*primum*. But it is perhaps better to take it literally, "those lights first called to sleep," referring to the gradual approach of Aeneas.

858. *Et*—some think a pause too trivial, while for a more serious Dear Homer Cum *pugna* * * *quibusnam*, Forcell. and Gesner, think to be *quibusnam hominum*, say they, if part of the city, together with the *turre*, had been carried away, Aeneas and his companions would have heard, and Aeneas would himself have taken the Iolas as soon as he discovering the loss of his companions.

861. *Ait*, i.e., *ait*, "Iolas."

862. On the *nonnulla* see note, see Ladv. i. 67.

864. With this passage, cf. Hom. Od. x. 49 sqq., and 189 sq. Consult Class. Lect. on Aeneas.

866. *Quandoque*—"some thing," or "in a future occasion," referring to that of Creusa.

868. *Aeneas* is to be joined with *amabant*. Aeneas asks, "By the constant loading of the wards." The repetition of the *ille* is supposed to be intentional, to suggest the peculiar tone of the speaker. Wunder supposes the reader.

869. *Ignoro*—"use of hesitation or reflection," after commentary, see Ladv. i. 329, and 6. 310.

870. The exclamation of *ait* or *inquit* in this warning exclamation of Aeneas, lends a dignity to the line, and removes them from mere the common-place.

871. *Nodus*—"unbelief." *Ab* [illegible] —one of the greatest inhabitants, something to Aeneas's opinion, which could [illegible]

[THE SIRENS.—From an Etruscan hieroglyphic.]

[CERES, PLUTO, AND PROSERPINE.—*Müll. Denk. der Alt. Kunst.*]

BOOK SIXTH.

ARGUMENT.

ÆNEAS having landed at Cumæ immediately seeks the cave of the Sibyl, and consults the oracle: from it he learns some particulars of his dangers and farther labours (1-155). He performs funeral rites to the body of Misenus; and while engaged in the preparations for this ceremony discovers the golden bough, which, as a gift to Proserpina, would gain for him permission to pass to the Elysian shades, to meet and converse with his father Anchises. Provided with it and accompanied by the Sibyl he reaches the entrance to the infernal regions (156-336). On the hither side of Styx he meets the shade of his quondam pilot, Palinurus, and after receiving from him a detailed account of the circumstances attending his death, he promises to perform to him the due obsequies on his return to earth, and to erect a cenotaph (337-383). Crossing the Styx, he traverses the district occupied by the spirits of infants, and of those who had been unjustly put to death, and enters that where wander in solitude ill-requited lovers—their own murderers. In this latter place he falls in with Dido, who, however, indignantly declines a conversation (384-476). In the region of slain warriors, Deiphobus, among others, presents himself, all mangled as he was (477-534). He passes Tartarus on the right, and is instructed by the Sibyl in all the varieties of punishment which were inflicted on the grossly wicked in the abode set apart for them (535-627). He next reaches the palace of Dis, and having fixed the golden bough on the entrance, directs his course to the habitations of the blessed, and, under the guidance of Musæus, at length finds Anchises (628-678). Having fully discoursed on the nature of the soul, its purification, and the processes necessary to bring about final perfection, Anchises lays briefly before Æneas the history of the Roman Empire, which his posterity are to found (679-888). On the

continents of the Universe, our life and its souls, souls to earth sunk down through the living gates, the Spirit breathing to life every soul. Anchises then, which he leaves at Cumæ.

1. *Sonitu quatit Ida.* Ida, the next line to one end of the Iliad Book, but the words *sonitum pulsæ pennæ* cannot be separated from the sounding cause, except by a violent and inconsequential break. Hitherto, *sonitus* is mentioning, in itself, the important commencement of a new book, and, moreover, the omission of Homer (Cf. II. vii. 1; Od. ix. 1).

2. *Emeritæ Camenæ.* Cumæ, Homer's country, on the coast of Campania, about six miles north of Cape Misenum, founded jointly by the Chalcidians of Euboea and the Cymæans of Aeolis. See *Dunbar*, in Smith's Dict. of Geog. (C.H.L.). Dunbar, 'at length,' referring to the fulfilment of vague.

3. *Consistunt* — 'they turn the ships round, and their bow prows seaward, so as to be ready to start with greater ease and speed when departing for an outward voyage.' *Ferunt remos* — 'with outstretched oars.'

4. *Prosilunt*, i.e., *ferunt se prorsus in terram* — 'leaped.' *Proiecerunt* — 'threw,' as a gesture of lightness. *Cupiunt*, i.e., the natural bend of the stern, together with the curve of the spikes continuing towards. On these naval terms, consult Rennie's or Adams' Antiquities.

5. *Exercet* well expresses the life and energy displayed on the part of the youths, the word properly meaning to "drive forth," "quicken forth," or "dart forth."

6. *Hesperia Tyrrhena* means simply 'western.' Italy was sometimes called *Hesperia Magna*, and Spain *Hesperia Citerior* by the Roman poets.

8. *Sagittæ* — 'over the sunny, the clear waters of the well known, the marine of water and sunny land point out the heavens through.' *Fumantem* — 'that is smoking,' 'the sunny spray.' *Exercet* — 'is the sacred by omens.'

9. In accordance to the order of Homer, II. iii. 146, and of the poem of Apollonius, i. 1. 1. Homer commands to the vast sacrifice Tenedos, or the sacrificial Thymbra, and Cape Apollo, where Cumæ, and to the cavern of the Sibyl at Cumæ.

10. On the disagreement Bentley's Dict. of Hist. and Mythol. and Nitzsch's Dict. Hist. The most famous of these prophetic women was most at Cumæ, variously called Amalthea, Herophile, Demophile, and by Virgil, below, Deiphobe. The character of the oracles, it was the, according to Cicero, who compiled the principal tales to the, various conditions, the thousands of which, [illegible]

[illegible]

[illegible] of her to the horrors of the cultivated among the tyranny of Sulla. A golden cement to be ordained was preserved in the temple of Apollo Palatinus.

11. *Antrum* — 'the cave with 100 entrances.' *Domum* — 'the cooking hearth.' See Dabert, Int. Spec. Apollo is called *Delius* from the island *Delos*, he opened three gates.

13. *Trivia*, i.e. Hecate, to whom the whole district of Avernus was sacred.

14. There seems to have been an ancient legend that Daedalus was the builder of the temple of Apollo at Cumæ. To him the Sicilians and Italians referred all their superior works of art, a proof that their intercourse at a greater and more ancient time than Cicero (in Verrem and Mommsen's Cum. Dict., and cf. Hor. Od. i. 3, 34).

16. *Ad*, i.e. *versus*, *ad*, *versus*, *versus*, *versus

Egypt. He is called the first king of Attica. *Tum* indicates transition to the second part of the picture, the payment of the stipulated atonement by the Athenians. Athens and its public place will form the foreground; Crete appeared on the opposite side, raised in relief, with the depression of the sea between it and Athens. *Septena*—"by sevens," "seven of each kind." *Stat urna*—the urn is represented as standing near, as from it the lots had been drawn to decide who were to be selected as victims for the Minotaur.

24. *Hic* introduces a third scene, the unnatural (*crudelis*) love of Pasiphaë, the queen of Minos. *Crudelis* may refer to the story of Venus exciting love *cruelly*, *mercilessly*, in Pasiphaë, because she disclosed to Vulcan the unfaithfulness of his wife, the Goddess of Love. *Supposta*, contracted for *supposita*.

25. *Mixtum genus*—so Ovid calls the Minotaur, *discordem fetum*.

26. *Veneris monumenta nefandæ*—"the memorials of an accursed lust." *Inest*—"is represented." *Venus* for *amor*, as *Vulcanus* for *ignis*, *Mars* for *praelium*, etc. etc.

27. *Hic*, as a fourth scene, is depicted the Labyrinth, "that laboriously constructed retreat, and inextricable maze," made by Dædalus for Pasiphaë, that in it she might conceal the monster Minotaur. In Hom. Il. xviii. 592 sqq., Dædalus is said to have arranged, for the gratification of Ariadne, a chorus or dance, whose evolutions imitated the windings of the Labyrinth.

29. Here again Dædalus appears unravelling the mysteries of the Labyrinth, by giving to Theseus a ball of thread by which he should direct his steps. *Reginae=regis filiae*, viz., Ariadne.

30. *Cæca vestigia*—"his blindly planted footsteps." Read in Class. Dict. the histories of Theseus and Ariadne.

31. *Icare*. Consult Class. Dict. The fate of Icarus in his too daring flight is well known. *Si* is omitted before *sineret*. Who will not think of the lines of Horace, Od. iv. 2, 1.

> *Pindarum quisquis studet aemulari,*
> *Iule, ceratis ope Daedalea*
> *Nititur pennis, vitreo daturus*
> *Nomina ponto.*

33. *Quin protinus*, καὶ μὴν καί, "and indeed they would have carefully examined all the objects portrayed." *Omnia* is to be pronounced *omnja* by *synizesis*.

36. *Deiphobe Glauci*—Glaucus was a prophetic sea deity (Geo. iii. 267), and therefore the Sibyl, Deiphobe, is not improperly called his daughter. Mr Holdsworth endeavours to make out that Deiphobe and the Sibyl were entirely different personages, but his reasoning is not considered conclusive.

37. *Ista spectacula*—"those sights that *you* are examining;" *iste* having always reference to the 2d pers.

39. *Bidentes*—see Æn. iv. 57.

42. *Euboïcæ rupis*—the rocky hill of Cumae, which, as said before, was a Euboean colony. The temple of Apollo was on the summit of the hill, and the grotto *(alta templa)* of the Sibyl lower down its side. There were many subterranean passages *(aditus)* by which they came to the doors *(ostia*—or *ora*, 53—or *fores*, 47), forming the entrances to the cave in the heart of the hollow mountain. *Centum*—a definite number put for an indefinite.

45. *Poscere*, viz., in prayer. *Deus, ecce, deus*—she felt the influence of the god pervading her frame.

47. *Unus*, i.e., "the same as before."

48. *Non comptæ*—the hair, though trimmed, was allowed to flow free during the time of the sacred rites; but now, under the inspiration of the deity, it becomes wildly disordered and tossed about.

49. "Her bosom heaves, and her heart swells with the wild frenzy of inspiration; moreover, she appeared taller to the view, nor did her accents seem those of a mortal, seeing that she was inspired by the now more immediate influence of the god."

52. *Cessas*—"do you delay." *Attonitæ*—the adj. is transferred from the persons awe-struck to the inanimate object itself.

58. *Æacidæ*, i.e., Achilles—see Æn. i. 99.

59. *Duce te*—see Æn. iii. 154 sqq. All circumstances are here magnified, so that the Massyli (on whom consult note, Æn. iv. 132) and the *regio Syrtica* (iv. 41) are put for the places in immediate proximity to Carthage.

61. *Prendimus*—an emphatic word, "we hold in our grasp," as it were.

62. "So far let Trojan fortune (i.e., adverse fortune) have followed us;" i.e., by implication, "but now let good fortune bless us in the rest of our undertakings."

64. *Vos—dique deæque*—the deities more especially hinted at are *Juno*, *Minerva*, and *Neptune*.

66. The adj. *præscius* is found with a gen. in Val. Flacc., Tacitus, and elsewhere.

67. *Vates, da considere*—the superstition of the ancients usually attributed to the prophet the power of ordering according to his pleasure and bringing to accomplishment those things which he himself foretold. *Teucros* is much more emphatic than *nos*, and the mention of the Penates increases still farther the solemnity of the appeal.

69. Servius thinks that in this line Virgil had reference to the temple of Apollo, built on the Palatine by Augustus, so that Æneas fulfils his vow by the instrumentality of his illustrious descendant.

70. *Fatis dabitur* — [illegible] instituted in [illegible] B.C., and celebrated [illegible] July each year, under the direction of the *Praetor urbanus*. Observe the [illegible] in sentiment, "I shall *build* a temple, and *appoint* holy days."

71. This and the following lines refer to the Sibylline books and their preservation, first in the capitol, and afterwards in the temple of Apollo on the Palatine, to which they were removed by the order of Augustus. The college of priests appointed to take charge of them consisted originally of two, which number was increased in [illegible] to ten, half being patricians and half plebeians after the year B.C. 367). Sulla further increased the number to fifteen, whence they got the name *Quindecemviri sacrorum*.

77. *Patios Phœbi* — "no longer able to endure the inspiration of the god." The ancients believed that the human body was unable to endure the divine wrath and presence, and that it became subject to convulsions and convulsions while under the operation of the deity. *Immanis* is to be joined with *bacchatur*.

79. *Excussisse* is an *arrist-quant colorine creature*. The metaphor continued throughout these two lines is taken from the training of horses.

80. *Fingit premendo* — "by curbing, moulds her to his will."

81. *Ostia*. Heyne's explanation of this passage seems the correct one. "The Sibyl with Æneas, had already passed through the *atria* (47), or antechamber, passages leading to the shrine, and therefore they are now *in antro* (77), not having yet reached the *limen* and *foris* (44 and 47), the doors (*ostia*) of these, however, now spontaneously open, after the offering of the prayers, and while the prophetess enters into 'the holy of holies,' and there utters the responses. Thus reader without before the entrance."

82. *Terrae* is found in the best editions instead of the vulgate reading, *terra*, i.e., *in terra*. *Pervolat* is to be understood before it, so that the meaning will be, "You have indeed escaped the perils of the sea, but the more serious dangers of the land await you." *Immanes* by anticipation, as the town was not yet built.

83. *Sed*, etc. "But they shall wish, too, that they had not come." The reason immediately follows. *Bella*, etc.

85. *Iterum nostra*, see line 18. *Troiae* = *Troiani* ii. 781.

86. *Alma Actaea*, viz. *Troia*, one of the nymph Troia, daughter of [illegible] *Alma* = *Troiana*.

88. Ajax. "Not still pursue, with pertinacious [illegible] the Trojans with hostility, [illegible] cease to hinder you." *Achaica* does not [illegible] Achaica [illegible] Achaica [illegible] Achaica

ever, by the lake, but by a cave in the vicinity. Heyne.

118. *Hecate.* See above, 35. On *Avernus* consult Note, Æn. iii. 386.

119. *Si potuit* may be joined to *miserere*, or another member may be supplied, thus: "Why may not I also go to the shades?" Heyne. Jahn proposes to make *Et mi genus de Jove summo* (123), the *apodosis*, thus: "If Orpheus was able, etc., (I also have a right for) my descent, too, is from Jove supreme." On Orpheus and Eurydice, Pollux, Theseus, and Hercules, consult Class. Dict.

122. *It viam.* On this construction see note, Æn. i. 67, and iii. 191.

126. *Anchisiada*—the voc. formed on the Latin model. Many copies give *Anchisiadē*, the Greek form.

Averno, for *ad* or *in Avernum*, *Avernus*, meaning in this place *not* the lake, but the regions of the dead. Several copies read *Averni*, which Wagner believes to have arisen from some grammarians who did not know that substs. (as *descensus* from *descendo*) are frequently construed in the same way as the verbs from which they are formed.

129. *Æquus*, i.e., *propitius*—"Jupiter in his kindness."

131. *Tenent media * * atro.* These words are found fault with by Wagner, as implying an absurdity; the things, he says, which make *egress* difficult, render *ingress* equally irksome and laborious; nor is there any evident reason why one should find it impossible to return by the way through which he entered. In reply to this, Peerlk. says, "Imagine a subterranean labyrinth. The mouth is wide—there is at first no darkness—the light of day follows the traveller for some distance down the tunnel. The wayfarer, however, gets gradually benighted amidst windings of the path, woods, and meandering rivers, so that he finds it impossible to retrace his steps." The mention of *silvae* is suggested by the woods surrounding Lake Avernus.

132. *Cocytus*—one of the rivers of Hades. See Class. Dict.

133. *Cupido innare.* On this construction, see note, Æn. ii. 350, and v. 638. *Innare* is usually followed by a dat., but here, and at viii. 651, Geo. ii. 451, etc., with an accus. See note, Æn. i. 67.

135. *Insanus*, like our "mad," is used to express the enormous magnitude and folly of a plan.

137. *Aureus*, etc. "On a shady tree there hangs a bough, concealed from gaze, golden in its leaves and pliant stem." The reference is to the golden rod of Mercury, the soul-conductor. Heyne refers it to the lustrations made by boughs dipped in pure water, in the mysteries. See κλαδοφόρος in Smith's Dict. of Antiq.

138. *Junoni infernæ*, i. e., *Proserpine. Sacer dictus*, i.e., *dedicatus*, in which sense *dico* itself is often used.

141. *Auricomos fetus*—"its golden-foliaged progeny," i.e., the *shoots*, not the fruit.

142. *Hoc=hoc ipsum. Suum=sibi proprium.*

145. *Rite* to be joined with *carpe.*

149. The unburied *Manes* wandered about Styx: but when the funeral rites were performed, they gained admission to the company of Shades. The purificatory offerings, the description of which follows (153), was not so much to purify the fleet, as to appease the *Manes*, whom he is about to visit.

150. *Incestat*—"defiles," "pollutes." *Funere* means the *dead body* here.

152. *Sedibus*, i.e., in the tomb.

153. *Sunto.* Let these expiatory offerings be *previously (prima=primum)* presented.

159. *Figit vestigia* is more than *ponere vestigia*, since the former signifies to walk slowly and steadily, as if engaged in reflection.

160. Heyne pronounces Virgil to have been "nodding" here, in that he forgets the recent death of Palinurus, when he represents Æneas as in difficulty to discover whose the corpse might be.

164. *Æoliden*, son of the Trojan Aeolus, who was slain in battle, xii. 542.

165. *Præstantior ciere.* On this construction, see Kritz Sall. Cat., 52, 24, and Jug., 46, 5.

171. *Forte*—"as it happened." *Demens.* νήπιος of Hom.

172. It was a mythic way of denoting excellence in an individual, that he who was distinguished for any accomplishment was said to challenge the deities, and to provoke their hostility. Thus Thamyris and the Sirens vied with the Muses, Marsyas with Apollo, and Arachne with Minerva.

177. *Aram sepulchri*, called an *ara* because shaped like an altar. *Ara*, indeed, was the base serving to place something upon, as here it is the *rogus* on which the body is to be burned. See woodcut iv. 495.

180. *Piceæ*—which trees, on account of their resinous nature, would be especially useful for the pyre.

182. *Montibus*, i.e., *de montibus.* Wagn. excuses the omission of the *Praepos.*, alleging that *advolvunt montibus ornos* is equal to *advolvunt ornos montibus devolventes.*

184. *Accingitur*, i.e., *se accingit. Armis*, i.e., *securibus.*

186. *Forte* is the reading adopted by Wagn. instead of *voce*, the common lection, on the ground that *voce precatur* alway-

[illegible] a [illegible] and [illegible] attitude, which is [illegible] to the present text.

187. *Ab, Ion, O Ion*, [illegible] *Ambrosia*—as [illegible] *ambrosia*. Wagner thinks Virgil would have written *in ambrosia* had manuscr[illegible] not followed.

188. *Matrona*, [illegible]. Doves were sacred to Venus, whence Ovid, Met. xv. 368, calls them *Cytheriacæ*.

189. *Pressit pepedit*—denoted the steps. This expression is not to be confounded with *pressere vestigia*, which means *to tread in the same footsteps*, which one going before has made in the ground.

190. *Quæ signa*—"What kind of an augury?" Servius. "In what direction (the pigeons) go, and what course they have to follow to pursue?" Peerlk.

191. "They, stopping at intervals to feed, flew only so far in advance as that the eyes of those following could keep them in view."

192. *Pasunt*—the subj. is used to signify the design of the doves in acting as just stated, or of Venus who sent them.

202. *Tollunt se corpore*—they fly aloft to avoid the noisome exhalations of the neighb. Avernus.

203. *Optata*—"wished for" by Æneas. *Optata* is read by Wagn., Jahn, Forb., etc., instead of the vulgar *quæsita*. The epithet is applied to the tree, on account of the two different characteristics which it presented in the *golden bough*, and in its own *outward green branch*. Heyne thinks that the stem consisted of two parts at the base, but that they united towards the top.

204. "Where the gleam of the gold differed from that of the tree showed clearly through the branches."

205. *Quale*, etc. "Just as in the woods the mistletoe, which by own the dull yellow produce (by its own seed), is wont to bloom with new foliage, amidst the winter cold, and to encircle the tapering trunks with its yellow flower" (Arthur). The seeds of the mistletoe are deposited in trees by birds. The leaves are green in winter, but its stalks and knots are of a yellowish or sallow hue.

Frondens, from *frondeo*, verb *frondeo*, to [illegible], and, [illegible] the shortest days.

213. *Lapsa*—[illegible] *effecit*, *effecit* [illegible]. The height of the grove indicated, to some degree, the rank of the individual deceased.

214. *Pinguis*, from *Pinus*, applies to everything saturated with resin. The smell of the cypress, while burning, kept down the disagreeable odour of the dead body and the ashes of the funeral.

216. *Corbesco* suggests the idea of the wooden bedding as it burns. *Fervescunt*, "get ready." In connexion with this passage read "Funeral Rites to Honour Augustus," Ramsay of Athens. We know, by the text, a little summary of the principal ceremonies on such occasions.

221. *Nata*, *columnæ*—other pavements which, when [illegible], "he wanted attire," or "their stationary mourners," i.e., [illegible]. It is likely that at the post in this month of *purpureus* [illegible] followed Homer, Od. xxiv. 59.

222. *Sonantia ferro*. When this verb signifies "to appoint a place," it governs the dat., but in such a sense as that here, usually an acc. The wonderful representations on Roman bier

223. [illegible] is in apposition to *columnæ*, *frontes*. *Mors pertentum*—"after the funeral of their ancestors." *Cupressus*—"dolorous" by each representation of the persons brought to grief.

224. *Inpiger*—"Sick of the [illegible]" [illegible] in [illegible].

Crateras. Servius asserts that when performing sacred rites to the infernal gods, the ancients were in the habit of throwing the vessels themselves as well as the libations they contained, into the fire.

226. This line is closely translated from Hom. Il. ix. 212.

227. *Inhalat* is used of anything which readily sucks in moisture.

228. *Conquirunt* is [illegible] again in x. 871. After the funeral there follows the solemn lustration.

229. *Conquirunt* [illegible] is an unusual expression for [illegible] *tollit*. Wagn. Compare x. 171, [illegible].

230. The cave is called *Atax*, from its dark [illegible], and from the use to which [illegible] was [illegible] to [illegible].

231. *Monstrat* [illegible] Aen. ix. 183, and [illegible] ii. 611.

233. *Imponit*, as applied to [illegible], etc., is an instance of [illegible]. "He raised over him a tomb of extraordinary size, and on it [illegible]," etc.

234. The promontory *Misenum*. *Portus Misenus* in Campania formed the northern side of the southern Bay of Naples. The port of the bay near that promontory was [illegible] by Augustus into a harbour, and became the naval station of the Roman fleet in the *Mare Inferum*, as Ravenna was on the *Mare Superum*.

238. *Turba*—"crowded," "difficult of access."

240. *Cæsa aspera*, etc. [illegible] 176, 177, 178 and 443. *Pinguem* is to be taken substantively.

242. This line is omitted altogether by some editors, and marked with asterisks, as doubtful, by others. It is not found in the best MSS. External and internal evidence are both against it.

243. *Nigrantes terga.* On this acc. of reference or limitation, see note, Æn. i. 228 and ii. 210. *Invergit=infundit.*

245. Victims were consecrated to the gods by a libation of wine being poured on the forehead, and by some piles of hair being taken from the same place, and burned, as a kind of ἀπαρχαί.

247. *Potentem Cœlo et Erebo.* Hecate had power *in Cœlo*, as being *Luna* there. See iii. 680, and iv. 511.

250. *Matri Eumenid*, i.e., Nox, her great sister being *Terra.*

252. *Stygio regi*, i.e., Pluto. *Solida viscera*—"the entire carcase." On *viscera*, see Æn. i. 211.

255. *Primi solis*, i.e., *orientis*—morning. The time occupied with these rites, is from midnight till morning.

257. *Juga silvarum*—"the summits of the wooded heights." *Canes*—the Stygian dogs. *Ululare* is an *onomatopoeic* verb, and has almost the same stem in Greek, Latin, English, etc. *Visæ ululare*—"seemed to howl," for he did not see them. *Dea*, i.e., Hecate.

258. Heyne finds a difficulty in the plur. *profani*, because Æneas had no companions on the journey, but the plain answer to this great commentator is, that the poet is using a *common formula*, which, in Greek, is, ἑκάς, ἑκάς, ἔστε βέβηλοι.

264. The unexpected introduction of a prayer to the infernal deities is happily made, and helps to excite the mind, and to imbue it with a sacred awe.

265. *Chaos* and *Phlegethon.* See Class. Dict. Chaos was father of Nox and Erebus.

266. *Numine vestro*—"with your sanction."

268. *Obscuri*—the epithet properly applied to the *shade*, or *night*, is transferred to the individuals enveloped in darkness.

269. *Vacuas*—"desolate." *Inania*—"peopled with shades."

273. As the ancients adorned their halls and courts with statues and images, so Virgil decks the entrance to Orcus with various impersonations, which represent the things that are destructive to man, and hasten on his death.

274. *Curæ*, "the gnawings of conscience," well called *ultrices. Quos diri conscia facti Mens habet attonitos et surdo verbere caedit.* Juvenal xiii. 193.

276. *Malesuada*, "that prompts to crime," murder, plunder, etc.

278. *Sopor consanguineus Leti*—ὕπνος κασίγνητος θανάτοιο, Hom. Il. xiv. 231. So Hesiod, Theog. makes *Nox* the mother of *Somnus* and *Mors.*

279. *Mala mentis gaudia*—"the joy of a mind which prides itself in guilt." Seneca believed that this referred to the doctrine of the Stoics, which forbade indulgences in exultation of mind, or the reverse. On the Stoic Philos., see "Greek and Roman Philosophy" (in Encyclop. Metropol.), p. 248 sqq.

Averso (adverso) in limine—in the doorway to Orcus, opposite to the *vestibulum* already described. *In limine*, therefore, corresponds to *primis in faucibus Orci*, 273.

280. *Ferrei*, a dissyl. by *synizesis. Thalami* has reference to the *cells* (as they were called) of the slaves who acted as janitors in Roman houses. War, Discord, and Furies well represent the instigators to blood and death, the replenishers of Orcus. In 570, however, *Tisiphone*, with her sisters, *Alecto* and *Megaera*, is placed in the approach to Tartarus. These three ladies (the Furies) are also assigned a third locality in xii. 849, where they are said to be found *in limine regis Jovis.* These contradictions it is difficult to reconcile, except on the supposition that the poet follows different myths in different parts of his work. The Furies are *Eumenides* (εὐμενεῖς) by a *euphemism*, as the mischief-delighting *fairies* are called by the superstitious, "The good people."

281. *Crinem innexa.* On the syntax see Æn. i. 228, and ii. 210, note. The Furies, too, are represented with their locks intertwined with snakes.

282. This strange imagination is probably taken from Hom. Il. xiv. 286 sqq., which see. Cf. also Hom. Od. xxiv. 12. Servius distinguishes between two kinds of *dreams*—the *true*, which the gods send down from heaven, and the *false*, which come up from the lower regions.

In medio, scil. *vestibulo.*

285. The "hideous shapes," now mentioned, are derived from the Greek and Etruscan religion. The funeral urns and vases, dug up in modern times, show this. See Aristoph. Ranae, 143, 280 sqq., 475 sq.

286. The *Centaurs*, said to be sons of *Ixion* and *Nephele*, were really a people of Thessaly, who, having been the first to train wild horses and ride upon them, appeared to persons looking on them approaching from a distance to be horses in the lower part of the body and men above.

Scyllæ—marine monsters of a fish form in the lower extremities and a human in the upper. See Ecl. vi. 74.

287. *Centumgeminus*—"hundred-headed," or "hundred-handed." See Hom. Il. i. 402,

immanis, *ingens*. The word *gigantes*, when combined with a numeral, loses its proper signification, and merely indicates *the size of a number of things in one lump*. So *Tarquinii bonorum* in Hor. Od. I. 1, 8, means simply "triple." *Briareus* or *Aegaeon*, the son of *Cœlus* and *Terra* was a monster with 50 heads and 100 hands, whom Jupiter employed to guard the Titans in Orcus. It is unnecessary to remark that these monsters kept in subjection some personal, or the types of the violent powers of nature, earthquakes, volcanoes, etc.

Lernæ Lernæ. The hydra of Lake Lerna, in Argolis, slain by Hercules.

295. *Stridens* is to be joined with *belling*, since Chimæra has its own epithet.

Chimæra — offspring of Typhon and Echidna—a fire-breathing monster, whose fore part was that of a lion, the hinder part that of a dragon, and the middle that of a goat. It was killed by Bellerophon, after it had ravaged the fertile Lycia and surrounding countries. The origin of the fable may be found in the volcano called *Chimæra*, near Phœnix, in Lycia.

296. The Gorgons, daughters of Phorcys and Ceto, were *Stheno*, *Euryale*, and *Medusa*; the last, the only mortal one, was killed by Perseus. See Class. Dict.

On the Harpies, see Æn. III. 211. Some of the larger species of *bats* seem to have suggested the attributes of these deities.

Tertia tricorporis umbra, i.e., *Geryon*, son of Chrysaor and Callirrhoe, king of the island *Erythia*, variously placed in the Sinus Gaditanus, or on the W. or E. coast of Spain. On account of his great strength, the ancients ascribed to him three bodies, six hands, and six feet. Some say he was called the "three-bodied," from the circumstance that he was king of the Balearic Isles and Ebusus. He was famed for the excellence of his oxen, which Hercules carried off after having slain their master.

298. *Sine corpore*—without substantialities—mere illusory entities (εἰδωλα) of bodily form, mere unbodied *forms*.

299. Instead of the two verbs of this line being in the past tense, we should have expected to find them in the imperf. But the poet seems to have chosen the present, to bring the incident more vividly before the eyes of the reader. See note, Æn. I. 18, and compare Madvig, Lat. Gr. § 347.

300. *Hinc*, and *mortal*. From the environment terrible of Orcus begins the most which follows, etc. In the rabbinic and accounting of the Talmudic rivers, there is great diversity among ancient writers. Virgil makes the four rivers, as wing into the Cocytus, the Styx, Acheron, the Lake Phlegethon, Cocytus and, below. All these terrible surround Orcus, and even Elysium, so that those who would visit these regions must pass them.

308. *Portitor*, i.e., Charon. The Homeric fare did not know Charon, but the myth concerning him in later times was derived from the Egyptians, who, upon the death of an honorable performed certain ceremonies, which, in the ferry-boat, lake, pagan, etc., were handed with those usually attributed to the infernal regions.

309. *Terribili squalore*, i.e., *horrida et sordida*. Lucr. 3. Homer calls him *πολυπυκνοτατος ἀνηρ*; Juvenal, *horrum Portitorem*. The epithets *tetar* and *terrea* are also applied to him by other poets.

310. *Stant lumina flamma*—"His eyes are fixed and glaring." *Stat*, says Wagner, "*Stare* is often equal to *rigere*, *horrere*."

311. *Nodo*—"a knot," or "a clasp." Grotius, but this latter would be inconsistent with the rest of the appearance of the *Gorgones*, or rather *Furiæ*, *pectore* being derived from *pectorium*, and not from *pectus*.

312. *Tum reclinat*—either "perhaps the necessary service to the ears," *reclinat* being equal to *reconditum*, *pendet* or *retinet* may be again supplied as the Ms. also *reconditum*.

314. *Senex*—the Romans called those persons *senes* who had passed 45, but had not reached 60 years of age. *Crudis*—"untanned" literally, i.e., "hale," "fresh." *Virtus*, i.e., *robusta*, "green old age." The Greeks said ἀκμὴ γήρας.

315. *Huc—ad ripas*. The practice of adding to adverbs of place a substantive clause in apposition for more distinct explanation is entirely Virgilian. Cf. Ecl. I. 54.

316-318. These verses are quoted from Geo. iv. 477 sqq., where see notes. On *mannus*, see note v. 174.

319 sqq. These two compliments are borrowed from Homer, the one from Od. xi. 31, 32, and the other from the second line, Il. iii. 3 sqq.

321. *Lumen ondant*. "Looking their lids." Ter. Ad. iv. 5. 1. "The first giving way and causing the final counting to rest." There is therefore no pleonasm in the use of the words. *Ad terminum*—"backwards." Translate thus the text: "Hither, to the banks, the whole or wide plenty was running in copper swarms mothers and men, and high-spirited heroes who had finished their lives, boys and unwedded maidens, and young men laid on the funeral pile facing the sight of their parents in numbers more than as the leaves within autumn. Fall to the ground on the first chill the leaves, or many extend boughs among, from the deep shore, flock to land where the wintry season drives them to regions over sea and earth in sunny regions."

311. *Frigidus annus*—"the cold season of the year, i.e., winter." So "*pomifer annus*," "the apple-bearing part of the year," i.e., autumn. Burm. reads *amnis* instead of *annus*, and would refer it to the *Strymon*, on whose banks immense flocks of cranes assembled previous to their departure for Italy.

313. *Orantes transmittere*, i.e., *ut sibi liceat transmittere*. The infin. after verbs of *desiring*, *longing*, *asking*, etc., usually refers to him who is asked to do something, but here, and in Ecl. ii. 43, it refers to him who begs to be allowed to do something. Examples of this construction are very rare. See ix. 231.

314. *Amore*, i.e., *desiderio*—"longing." Having this place in view, Quinct. calls life after death, *statio ulterioris ripae*.

316. *Arcet submotos*, i.e., by a kind of *hysteron proteron*, "removes and keeps off." Cf. Æn. ii. 353.

320. *Linquunt ripas*, viz., after being refused admittance to the boat.

321. *Olli*—antique form: see Æn. i. 254. *Longæva*—the story is, that Apollo, being enamoured of the Sibyl, granted her to live as many years, as the grains of sand numbered which she could take up in her hand at one grasp.

322. *Certissima*—"most undoubted," if we may be allowed such a superlative. The liberty of visiting the infernal regions was, we saw in 130, a proof of divine origin.

Deûm—a plur. for sing., as in Æn. i. 4, where see note. *Venus* is meant.

324. *Jurare et fallere*. Critics detect a *hendiadys* (see iii. 148) in this place, which they say is for *pejerare*, but such an explanation is not only unnecessary, but, in our opinion, it weakens the force of the expression.

325 *Inops*—"helpless." No one will perform funeral rites to them on earth.

327. *Datur*, scil. Charonti.

330. *Admissi revisunt*—they are admitted to the boat on their return, and thus reach the wished-for shore.

334. *Leucaspim*—this is the favourite form of the acc. of such words with Virgil; he uses *in* (Daphnin) in only one passage, Ecl. v. 52, and there he is compelled by the necessity of the metre.

Orontes—he whose death was recorded in Æn. i. 113, where, however, Leucaspis is not mentioned.

337. Peerlk. considers the whole passage to 383 spurious, being, in his estimation, not worthy of Virgil; but his arguments are by no means sufficient to lead us to doubt its genuineness. On Palinurus, see end of Bk. v. The description is imitated from the similar character, Elpenor, in Hom. Od. xi. 51 sqq.

338. *Libyco cursu*—in the voyage from *Africa*, in that part of it, however, which was performed after leaving Sicily. *Cursu* is equal to *in cursu*, and does not depend on *effusus*.

345. *Fines*—on the syntax of this acc., see note, Æn. i. 2, 307.

346. *En*, in questions expressive of irony or indignation, which approach rather to the character of *exclamations*, denotes strong feeling of mind, as longing and sorrow, wrath, etc. See Hand, Tursell. vol. ii. p 371. *Fides* is constantly used by the poets for the *issue* or *fulfilment* of a prophecy.

347. On *cortina* see note, Æn. iii. 92. and Illustration there.

348. *Deus*—"any deity" (not Apollo), in reply to the question *quis deorum* in 341.

350. *Cui haerebam et regebam*—for *et quo regebam*. For examples of similar omissions of the relative, see Ecl. viii. 3, 4; Geo. iii. 282; iv. 8, 10.

352. *Pro me*, instead of the more common *de me*, ὑπὲρ ἐμοῦ. *Me*, the accus. before *cepisse* is omitted, since it is evident what the subject must be.

353. *Armis*—"the tiller," nowhere else used of it alone. *Excussa magistro*, for uniformity with *spoliata armis*, instead of *magistro excusso*.

357. *Sublimis ab unda*—i.e., as he sat on the *gubernaculum* which had been torn off.

359. *Cum veste*—either "together with my garments, which were soaked as well as myself," or the *cum* is redundant, as it often is in the poets.

361. *Ignara*—not knowing what chance had cast me into the sea, but supposing that I had been wrecked, and that I had consequently endeavoured to save as much of my riches as possible.

362. *Me*, i.e., *corpus meum*. So Homer says, αὐτοὺς δὲ ἑλώρια τεῦχε, etc. *Versant*—the winds now drive the body in to shore, and now out to sea. Cf. Eurip. Hec. 28.

365. *His malis*—i.e., that my corpse is unburied. *Terram injice*—not the simple ceremony of a handful of dust (see Hor. Od. i. 28. 3), but regular funeral rites.

366. *Velinos*—by anticipation, as Velia was not founded for a long time afterwards. Velia was a city of Lucania (called by the Greeks *Elea*, i.e., Ϝελέα), between Paestum and Cape Palinurus, celebrated afterwards through the Eleatic philosopher Zeno and his followers. It was built in the time of Cyrus by the Phocaeans, whom that prince had expelled from their territories. For examples of similar prolepsis, see viii. 361.

373. *Dira*—"mad, and unable to be gratified." The adj. is used in reference to all things which are severe, or dreadful beyond measure.

377. *Cape memor*—i.e., "listen to, and remember."

378. A story similar to that here told was

related in ancient times that the Lacedæmonians, having lost a battle at Leuctra, consulted the oracle, and were answered that they must make atonement to the Manes of Pausanias for the injury done to him.

381. *Ténaros*—the Cape is now called *Punta di Palinuro*.

382. *Paucisper*—"for a short time." *Ferunt*—cf. Hor. Od. iv. 14, 11, *ferunt* *ceteris*.

384. *Ergo*—"therefore," "accordingly." The poets use this word to express an event which flows from the circumstances. Hand, Tursell.

385. Charon is alarmed at the appearance of the heavy load which seems to await him, and takes care to let it be known at once that it is ghosts and not men that he ferries over. *Ab undis*, i.e. from the middle of the stream.

389. *Juvat ulnam*—"then now, speed from where you are."

391. *Nefas*, sc. *est*. *Superas*—"shapeless." *Corpora viva*—"the bodies of living men."

392. *Alcides*, i.e., *Hercules*. It was stated by Orpheus that on the visit of Hercules, Charon, being terrified by his appearance, at once received him; but the good-natured ferryman was punished for his kindness by one year's imprisonment.

393. *Theseus*, etc., see below, 617.

394. *Hic genitor*—Theseus from Neptune, and Pirithous from Jove.

395. *Tartareum custodem*, i.e., Cerberus.

397. *Ditis* is governed in the gen. by *limen*, and not by *domuisset*.

398. *Amphrysia*—from the river *Amphrysus* in Thessaly, near which Apollo fed the oxen of king Admetus.

399. *Absiste moveri*, i.e., cease to be alarmed—drive away anger and fear.

400. *Licet*, i.e., *per me*, *per Tartarum*—"For aught that we intend, the dread justice lurking in his cave through all eternity, may continue to terrify the sapless ghosts—for aught that we intend, Proserpina may still abide in chastity in her uncle's house." *Patruus*, an uncle by the father's side, for Proserpina was daughter of Ceres and Jupiter, and therefore niece to Pluto. *Secure limen*—to remain at home, and not go abroad, to be a "good keeper at home" was a special praise in the Greek woman.

402. *Ex ora*—"after her passing." So Xen. Cyr. i. 4, 28, γιγνώσκω τὴν ἐκπερᾶσαν ἀκμῆνα. *Pandunt* is a verb used of the unfolding of a tempest behind sea, and is thence transferred to the storm of the relief.

403. *Nec placuit his*, sc. *Manibus esse*.

405. *Fatorum arcanum*—of the bough which none could pluck but those to whom it was allowed by fate.

406. *Longo post tempore*, i.e., since the time of Hercules and Theseus.

410. *Carinam*—the boat was before called *ferrugineam*, 304.

411. *Alius omnis*. This at first sight seems as good as the poem deserves. "Evidence and another excuse." But the lines is not uncommon in both the and Greek, that, by a kind of attraction, the adj. attracts the gender of the word to which it is in apposition, instead of being put in that gender to which it more properly belongs. Thus the sense is, "That he may be able to resolve. Atque he thrusts aside the other passengers, who were ghosts." So Livy, iv. 41, says, *ex omnes plebeiae juventutis* ALIA; and in v. 30 of the same author, *omnes alienigenae juvenes*.

412. *Laxat foros*—"relaxes the benches," i.e., unloads the boat. *Alvum* is varied empty in next line, in reference to the deep boat then to its lading, and as compared with other uses of the horse-ship. *Alvum*—"the hold," the hollow of the part. It is sometimes as two syllables by synæresis. See *Ain* i. 2.

414. *Sutura*—patched up either of leather or rushes, or other such material. *Pandunt*, i.e., *aperiunt*, *patefiunt*, as *foros* is put for *aperta fortia*. On the effect compare Lucian, Dial. Mort. 22, ὡς δὲ ἐκεκόφει τὰ ἀμφίβια καὶ ἐπεκείτο ἡ ἐκ τῶν ἀμαρτημάτων ἐπιφορτίδα.

415. *Incolumes*, i.e., *conclusum*. Julius proposes to make it the noun, applying to the boat, on account of the crowd, and finally of which such a word might not be necessary.

416. *Is*—referred only to the latter of the governed nouns. See note v. 512.

417. According to the ancient custom, a dog is placed at the entrance. Servius and Philaus will have rendered some reason doubtful to us.

Triplex—an old hound, one to each place. It is a case for the analogy of *aquae*, *mellis*, *frugis*, etc.

Immanis is well here and at 171, placed, by an access of the place which the sound penetrates.

418. Cerberus rises against Æneas to prevent his advance, but the mingled cake lulls him to sleep. This line Virgil borrows from the Argonautic poets, who relate that the dragon which guarded the golden fleece was thus overcome. The rank of Cerberus bristled with snakes, instead of hair.

420. *Offas*—a cake, having in its composition honey, poppies, and other seeds and herbs, which would be too stupefy and put to sleep. Observe *fundit* is longer.

422. *Obstipuit*—astonished. The poets constantly use it to express strong astonishment to their narrative, often repeat the past part.

pass. of the verb of the preceding clause, instead of the simple demonstr. pron. See Ovid Fast. iii. 21; Met. ix. 195.

424. *Sepulto*, scil. *somno*. *Irremeabilis* is used as a *general* epithet of the Styx, "a bourne from which no traveller returns," and does not refer to the circumstance of Æneas not returning by the same way as that by which he descended.

426. Up to 540. we have a description of the first part of the lower regions, and in it we meet on the frontiers with those who have prematurely died. *In limine primo*, may mean "on the very threshold," i.e., the margin of the *district;* or, taking away the comma after *primo*, and connecting the words with *quos*, etc., following, it may be interpreted, "Whom in the very opening of life," etc.

431. Reference is made in these lines to the judicial proceedings of the Romans in capital cases. See "*praetor*" and "*quaestor*," in the Dict. of Antiq.

432. *Minos*, son of Jupiter and Europa, and brother of Rhadamanthus and Sarpedon. He was so celebrated for his just rule over Crete, and for the excellence of his laws, that he was constituted judge in the nether world. Cf. Hom. Od. xi. 568.

Silentum. Cf. above, 264.

433. *Concilium*—an assemblage of those who were to be examined and judged; *not* a council to deliberate.

435. *Insontes*—guilty of no crime, but only tired of life, which they flung away as worthless *(projecere)*. Instead of *peperere* some read *reperere*, but this latter perf. has the first syll. long.

436. *Quam vellent*, etc. Compare with this the remarkable declaration of Achilles, in Od. xi. 489 sqq.

438. *Fas*, usually applied to *divine* and *natural* law, is here used of the *jura inferorum*.

Inamabilis—"uninviting," by the figure "*Litotes*, or *Meiosis*," for "detested," "abominable."

440. The plains are represented as extensive, not on account of the multitude of occupants which they are intended to receive, but in order that the ill-starred lovers may have in them that solitude which they desire.

442. *Quos*. Some books read *quas*, on the ground that women only are mentioned in the sequel. But doubtless Virgil intended to represent men too as occupying these places, and indeed *Sychaeus* is introduced in 474, below.

443. *Secreti*—as solitude was desirable. *Myrtea*—the myrtle was sacred to Venus.

445. *Phædra*, daughter of Minos and Pasiphae, and wife of Theseus; she slew herself for love of her step-son Hippolytus.

Procris, daughter of Erechtheus, king of Athens, married to Cephalus, king of Phocis, by whom she was unwittingly slain in the chase, when, moved by jealousy, she had hid herself to observe her husband's actions; cf. Ovid Met. vii. 672.

Eriphyle, daughter of Talaus, and sister of Adrastus, who, being bribed by the gift of a golden necklace from Polynices, persuaded her husband, Amphiaraüs, to go to the Theban war, where, being a prophet, he knew he was to perish. She was slain by her son Alcmæon for her treachery.

447. *Evadne*, the wife of the Argive *Capaneus*, who, when her husband had been slain in the Trojan war, threw herself on his funeral pile and perished.

Pasiphaë, see above, 24.

Laodamia, daughter of Acastus, and wife of the celebrated Protesilaus, who was the first to fall by a Trojan spear (Hector's) on the landing of the Grecian fleet. She begged of the gods an interview with the spirit of her departed husband, and expired in his embrace; cf. Lucian, Dial. Mort. xxiii.

448. *Caeneus*—at first a woman (daughter of Elatus, one of the Lapithae), under the name Caenis, but afterwards, by the permission of Neptune, a man, with the changed name Caeneus, and with the privilege of being invulnerable. In the battle of the Centaurs with the Lapithae, Caeneus, unable to be otherwise overcome, was suffocated by trees heaped upon him, and turned into a bird by Neptune, but compelled to assume the original female form after descending to Hades.

451. This episode of the meeting with Dido, in itself most touching and beautiful, is suggested by Hom. Od. xi. 542 sqq. *Quam*—it is better to remove the comma after *heros*, so that *quam* is governed by the prep. *juxta*, though in a different line from it. This position lends confirmation to the first suggestion we have hazarded on line 684, Bk. iii. We thus avoid the disagreeable necessity of accusing Virgil of an *anacolouthon* (Anglice "*blunder*") which Wagn. suggests as the solution of the difficulty which the syntax presents.

454. Compare Milton, P. L., Bk. i.

> Faëry elves,
> Whose midnight revels, by a forest side
> Or fountain, some belated peasant sees,
> Or dreams he sees, while, overhead, the moon
> Sits arbitress, and, nearer to the earth,
> Wheels her pale course.

456 *Nuntius*, i.e., the flames of the pyre, which the Trojans saw on the evening of the day on which they left Carthage. Some suppose it to refer to the words of Mercury iv. 563. *Ergo* expresses astonishment combined with grief, like our "Ah! then."

459. *Fides*—pledge, or "bond of faith."

462. *Senta* means "rough with brambles

and thorns" and is opposed to *loca*. *Situ* expresses the filth, neglect, and squalor of uncultivated land grown over with weeds, thorns, and thickets. It thence comes to mean all kinds of neglect and disorder generally.

464. *Hunc*, *i.e.*, such as I now am actually beholding you; *quo ne*, for *nere*.

Adipatur is the dative for *adipatur*.

466. *Quam ferens*,—"Rather how is it that you too from that?" Wagner. "Whence do you come from?" Ladewig, remember it is your lover himself, from whom surely there is no necessity that you should flee.

467. *Arcadum* (agreeing with *agmina*), sed. *ira*. *Troja tendens*, *ἐπεύδων ἰδεῖν*.

468. *Leniret* for *lenibat*, with *ardentem* (to assuage, etc., a burning often borne both by the prick and lancet.

471. *Silex*, on the gender and use of this word, consult Dict.

Marpesia, from *Marpesus*, a Mt. in Paros, famed for the great value and beauty of its marble.

473. *Prisinus conjux*, her former husband, Sychæus, as opposed to Æneas, whom she looked upon as her *second*: or, simply, without any such reference, "who had at a former period been her husband."

474. *Curis*, as well as *ob*, is the dat., as at v. 172, which see. Gossrau would take *curis* as the ablat., meaning, "by his solicitous attentions."

475. *Cum tuque*—*not* the "cold treatment" which he had received from Dido, as some would have it, but the unhappy and unmerited fate of Dido, whose excessive grief he now feels fully alive to by her implacable hatred and indignation.

477. *Datum*—either "chance-given," or "plainly indicated," or "predicted beforehand by the fates." *Modus* always implies difficulty in the operation undertaken, as here Æneas advances in darkness through a dense wood. *Arva ultima*—the remote part of this district near the palace of Pluto, and close to Elysium and Tartarus.

479. *Tydeus*, son of Œneus (king of Calydon) and Periboea. He was the father of Diomedes, as found in the Trojan war. Tydeus perished in the war of the Seven against Thebes.

480. *Parthenopæus*, an Arcadian, son of Atalanta by Meleager, or Milanion.

Adrastus, king of Argos, son of Talaus and Lysimache, and father-in-law of Polynices. He was the only one of the Seven chiefs that escaped from the Theban walls; the others, Polynices, Tydeus, Parthenopæus, Capaneus, Hippomedon, and Amphiaraus being slain.

481. *Ad lux ingemit inanis*. The line which immediately succeeds is the concluding line

are spoken of by Homer, some of them on the Greek, and some on the Trojan side.

483. This passage, which exalts the valor of Æneas, is admirable. Hom. Od. x. 494.

484. Heyne finds fault with this episode of Deiphobus, on the ground that there is no pleasure in contemplating a heavy mutilated in his limbs, and exulting over humiliation rather by his bravery than any other circumstance. But it is urged in reply by Forbiger, that, next to Hector, Deiphobus was the most distinguished of the Trojans, and that moreover he was an intimate friend of Æneas; that his fate gave the poet an opportunity of dwelling on the treachery and cruelty of the Greeks, a subject which he well knew would be pleasing to his Roman readers. The narrative of the scare which the perfidious Helen took to his chamber is contrasted to his narrative to the fortunes of Æneas, whose wife had been so roused against her (see ii. 567 sqq.) as that he meditated imbruing his hands in her blood. Besides all this, the practice of thus so common from the days of Marius and Sylla, to those of the Triumvirs, had hardened the Romans to such spectacles as Deiphobus presented, and we cannot doubt but that there were many Fulvias who could calmly contemplate even more disgusting sights than that described. Compare Hom. Od. xi. 386, a passage which the poet seems to have had before his eyes.

On *atque*, see Æn. iv. 261. And on the syntax of *laceros ora*, consult note, Æn. i. 228, and ii. 216. The ancients believed that ghosts in the nether world retained the same external marks as the living man exhibited.

486. This line has given rise to much discussion, and its facts have led some commentators to pronounce it spurious. The repetition of *ora* is one of its defects, but it is likely that the poet meant first to give, generally, the disfigured portion of the body, and then to return to more specific details.

488. *Pendentes*. There was a plausible propriety, but yet a *malign* one, on the part of Deiphobus, to have close intercourse with Æneas, as is seen by the circumstance that he *first* is cured and greatly wounds and kills his disgusting mutilations.

Naribus—"pendulous," i.e., the limbs which had been lopped off as a punishment. Wagner, the verb "*pendet*" in the sense of "giving a heavy leaning to one."

489. *Supremum nomen*, i.e., the last right of Troy's existence. In the last paragraph, *nomen* (*nature*) is used in the sense, *plenitudo*, *last* sense. *Pelagique*, i.e., *tempestatem*.

490. *Ilicetque* (*ilicet*). Some copies read

the prep., but it is retained by Forb. and others, on the ground that Virgil usually avoids the concurrence of adj. and subst. by the interposition of a prep. Were the prep. not inserted, the *arsis* would frequently fall successively on two similar endings, as *bello ex tanto—Silvâ in magna.* On the proper name, see Æn. iii. 108.

507. The arms of the hero were deposited on the cenotaph and his name given to the place, so that, according to the poet, there was on the Trojan coast a Δηιφόβου σῆμα. *Te*—on the hiatus, and the shortening of the long syllable, see note, Æn. i. 16, and Ecl. ii. 53.

508. *Ponere*, i.e., *humare.* See ii. 644, and iv. 681. *Patria* depends on *decedens*, and *terra* on *ponere.*

510. *Funeris umbris*—"the *shade* of my corpse," because the body itself had not been found.

511. *Sed* often marks a return to a subject before mentioned; thus it here has reference to the question of Æneas in 501, and may be explained by the fuller expression, *Sed quoniam istud quaeris.*

Lacaenae, i.e., Helen, as found previously at ii. 601. *Deiphobus* had been married to her after the death of Paris.

513. With this narrative compare Æn. ii. 25 and 248 sqq., also Eur. Hec. 898 sqq.

517. *Chorum simulans*—pretending a religious rite, a solemn dance in honour of Bacchus, but really to give a signal to the Greeks when they ought to attack the city.

Evantes—the acc. plur. The construction is *Phrygias evantes orgia*, εὐαζούσας τὰ ὄργια. *Evare*, i.e., *Evoe clamare*, *Bacchanalia concelebrare*, is a very rare word used only in the participle, and found in Catull. lxiii. 392; Sil. i. 101; and Apul. Met.; in all which places it is intransitive, but here it has, after the Greek fashion, an accus. of the object, *orgia.* Forb.

519. *Summa ex arce.* Standing on the summit of the citadel she summoned the Greeks by uplifting the torch. Agamemnon returned the signal from his flag ship, and thus Sinon knew the moment at which to open the horse. Virgil's account of the affair is made more feasible by the pretended Bacchanalian rite, celebrated for the departure of the Greeks, and at night too.

521. The poet is hardly consistent with himself in this passage as compared with the Episode, Æn. ii. 567 sqq. He may have followed different traditions on the subject.

523. *Egregia*, "glorious," "peerless," used ironically—as we say, "precious."

524. *Subduxerat*, "had privately taken away my sword before the other weapons." But the pluperf. may be explained as at Æn. ii. 259, where see note.

528. *Thalamo.* Silius also uses *irrumpere* with the dat. Some copies read *thalamos.*

529. *Æolides*, a name applied to Ulysses, expressive of the most bitter mockery, for his mother Anticlea had been a kind of concubine to Sisyphus, son of Æolus, before she became the wife of Laertes, father of Ulysses.

530. *Instaurate*, i.e., command that all these events happen afresh in rotation, but that the Greeks be this time the objects.

532. *Pelagi*, etc., i.e., Have you been driven by the storms of the sea to the place where is the entrance to these regions, or do you come on purpose, in accordance with an admonition from heaven? The very remote ancients believed that the descent to Orcus lay at the extreme limits of the ocean.

535. *Hac vice*—"At this turn (or point) of the conversation;" or, "During this mutual converse;" i.e., whilst they thus conversed.

Aurora, according to the ancients, accompanied the sun in all his course. The word is therefore equal to *Sol.* Four horses are here given to Aurora, but only two at vii. 26, as at Hom. Od. xxiii. 247.

536. Heyne has found great difficulties in arranging and accounting for the hours and periods of the journey to Hades. But Voss, Cerda, etc., seem rightly to dispose them thus: Æneas and the Sibyl, after the nocturnal magic ceremony, set out at dawn (*primi sub lumina solis, et ortus*, 255) on their descent to Orcus, and occupied the whole forenoon and the meridian hours in examining those objects which have been already mentioned. The evening now approaches, on which account the Sibyl hastens Æneas, since much is yet to be seen and done, and they are under the necessity of returning to earth before sunrise of the following morning.

537. On *fors*, see note, Æn. ii. 139.

540. *Ambas*, simply for *duas. Ditis moenia*, i.e., the palace of Pluto. The comma usually placed after *dextera* has been removed by Forb., since *dextera quae* =*quarum dextera.*

542. *Elysium*, for *in Elysium.* See note, Æn. i. 2; cf. also iii. 507.

543. *Exercet poenas.* By a poetic conception, the road which leads to the place of punishment is said actually to inflict the punishment. Observe that what ought to be merely *one* enunciation (*ad Tartarum mittens exercet poenas*) is expressed in two, as may be seen at Æn. v. 611; Ecl. vi. 20, Geo. iii. 417, etc.

Tartarus is called *impia*, because of its inhabitants, the *impii*.

545. *Laxabo*, etc., i.e., I shall return to my proper locality, and make up again the complement of ghosts,—for *Deiphobus* had advanced with Æneas on the way towards the bright Elysium. Now, however, he is obliged to retreat towards his own usual abode.

547. *In vocem*, i.e., *cum hac voce*, "on the word," "as he spoke." So the Greeks say εἰς ἔπος for σὺν ἔπει.

549. As they advance towards Elysium, they see on the left the dungeon keep of the direful pitch-house, Tartarus, surrounded by the boiling Phlegethon, and having as *governor*, Rhadamanthus,—as executioner, Tisiphone,—as jailer, *Hydra*.

Moenia—not so much a city, or buildings, as a *tract* (called *lata*, whence we imagine the great multitude of the wicked), or district fortified by an encircling triple wall.

551. *Phlegethon*, called also Pyriphlegethon (fire-boiling), is more rarely mentioned than the other rivers of Hades.

Torquet might rather to be *torquens*, to make the sentence properly balanced.

552. *Porta adversa*—"the gate fronting them." *Columnae*—"the posts." Cf. Hom. Il. viii. 15.

Adamant (a very hard species of stone) is often used for iron, or brass, or, in fact, the very hardest material of any kind. See Orell. Hor. Od. i. 3, 14.

554. *Stat* contains the ideas of great altitude and great strength. On *ad auras*, see note, Æn. ii. 749.

555. *Tisiphoneque*—see above, 280, and also Geo. iii. 552. The two participles, *sedens* and *succincta*, without a conjunction between them, are not objectionable, since the former refers to the position of the body, the other to dress. The *cruenta peplo*, assigned to her, is borrowed from Hom. Il. xviii. 535.

556. *Stridor*, etc., i.e., "the clashing of the iron chains as they are dragged along," two motions being combined (*simultaneous*). You may supply either *audiebat* ("may be distinctly heard") from the preceding verse, or the simple *extat*, *est*.

559. *Haerit* is the reading adopted by Wagner and others for the more common *haerent*, which is notably bungled.

561. *Per quae*, *quae* is found in the common editions. But *quis* is used when a thing is so unusual that it may be fairly doubted whether there is a name for it or not. On the difference between *qui* and *quis*, as interrogatives, see Æn. ii. 608; iv. 408.

563. *Cast.*—See Æn. iii. 418. *Praefecti*—"appointed one as priestess;" for priests and priestesses were said *praeponi* or *praeesse* in reference to the temples and sacred rites, of which they had charge.

565. On Gnossus, see Æn. v. 306. Rhadamanthus was son of Jupiter and Europa, and on account of his equitable government of the islands of the Mediterranean entrusted to his care, was appointed *judge* in the world below, along with his brother Minos. See above, 432.

567. *Castigatque auditque*. This is called an example of *hysteron proteron* (but see note, Æn. ii. 78, and iii. 662). Heyne remarks that Virgil, on his own authority, placed Rhadamanthus in Tartarus not as a judge or magistrate who investigates capital charges (as Minos, 432), but as an officer, like the *tribunus capitalis* at Rome, who carries out the sentence of the judge, executes punishment on criminals, and takes cognizance of the minor crimes of theft, plunder, marriage, etc.

568. *Poenas*—"vows," "unless the gods sooner or later take vengeance." *Piaculo*, i.e., *crimina*, to expiate which, there was a necessity for a *piaculum*.

570. *Continuo* (ἀφθόνως), immediately after sentence has been passed.

571. *Quatit*—*verberat quatiens*.

573. When Tisiphone and her sister Furies (Alecto and Megaera) appear, then the gate is opened wide, and all who have been condemned and carried to the entrance of Tartarus are borne in, and the city is again shut up.

577. *Pastus*, like *custodes* of the preceding line, refers to Tisiphone.

579. *Hydra*, not that slain by Hercules, but any monstrous serpent. Heyne.

580. *Tuorum gentes*—"the sons of Cœlus and Terra."

581. *Imo fundo*—the lowest depth, (of Tartarus).

Deiecti, joined to *gentes*, is an instance of the construction *κατὰ σύνεσιν*—see Æn. i. 70.

582. *Aloidae*—the sons of Aloeus (Otus and Ephialtes), or rather of Neptune by Iphimedia. They were the most powerful of the Titans. See Geo. i. 280; Hom. Od. xi. 305.

584. *Salmoneus*, son of Aeolus and Enarete, and brother of Sisyphus. He was king of Elis, and became so proud as to consider himself a deity, in confirmation of which he imitated the thunder of Jupiter by driving his chariot over a brazen pavement. Jupiter smote him with his thunderbolt, and buried him beneath Tartarus. Conrau thinks his great punishment to have been that, in *Tartarus*, he was obliged to attempt the imitation of Jupiter.

588. *Per Elidis urbem*, i.e., *Salmonia*, on the Alpheus in Elis.

590. *Demens* (σχέτλιος, νήπιος) begins the verse with peculiar emphasis.

591. *Aere*, i.e., either "his brazen ear," or, "on a series of brazen plates, laid beneath his chariot, on which it might run."

592. *At* expresses strong contrast between the pretended thunder of Salmoneus and the real bolt of Jupiter. An ellipsis which some suggest is quite unnecessary. *Densa nubila*—the denser the cloud the more violent the lightning-flash.

593. *Non faces*, etc. "Not firebrands nor smoky torches (merely) did *he* hurl."

594. *Turbine* is used of the lightning-flash, as whirlwinds often accompany or follow the sudden discharge of electricity from the air

595. *Tityos*, son of Jupiter and Terra. He offered violence to Latona, but being slain by the arrows of Apollo or Diana, or both, he was punished in Tartarus as explained; cf. Hom. Od. xi. 576.

596. *Cernere erat*, like ἦν ἰδεῖν. Homer, as quoted in the preceding note, gives two vultures.

597. *Obunco* for *adunco*. By *immortale incur*, Virgil expresses *Hesiod's* ἦπαρ ἀθάνατον of Prometheus.

598. *Fecunda*—growing again for fresh torture.

601. On *Lapithae*, *Pirithous*, and *Ixion*, consult Class. Dict. Virgil is the only poet who allots to Pirithous the same punishment as his father Ixion; cf. Hor. Od. iii. 4, 80.

Note that the next line is a hypermeter.

603. *Assimilis* is found also in Cic. N. D. ii. 55, and Ovid Trist. i. 5, 27, etc.

604. The two adjs. *genialibus* and *altis*, joined to *toris*, need not offend, since *genialis torus* form one notion, viz., "a social table."

605. *Regificus*, for *regius*, is a very rare word, used only by our poet and Val. Flac. *Regifice*, the adv., is found in a passage of Ennius, quoted in Cic. Tusc. Disp. iii. 19, 44.

Furiarum maxima. Either Alecto or Megaera. See Eur. Iph. Taur. 963.

608. *Invisi fratres*. Such as Atreus and Thyestes, Eteocles and Polynices.

609. *Pulsatus*, "maltreated," generally. The respect paid by the ancient Romans to parents was so great that no law was deemed necessary to repress patricide. *Fraus innexa clienti*. "A web of deceit was woven to a client's hurt."

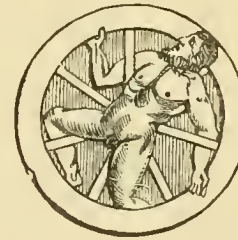
610. *Repertis=partis*, "acquired." *Soli*, i.e., imparting to no one the slightest share of their wealth. Those who are "*hard*" and obdurate against the appeals of "poor relations" are consigned to no enviable place of torture.

613. *Impia arma*. Doubtless, "civil wars" are meant, and the cases of those who had borne arms against their country. Taken in conjunction with what follows, the words must refer to the servile war from 681 to 683 A.U.C.

Fallere dextras. An unusual expression, meaning, to break the faith due to one's master, and pledged by the giving of the right hand. This has reference to the slaves and their perfidy in the servile wars.

615. *Quae forma*, seil. *scelerum*, or *poenae*. Instead of *mersit* in the indic. we might expect the subj.

616. *Saxum volvunt*. The poet represents more than Sisyphus at this operation. So in the sequel he consigns to the wheel many as the companions of Ixion.



617 *Districti*, etc. "Are fastened at full length," like criminals on the rack.

618. *Theseus*—his torture was *complete inactivity*. *Phlegyas* (father of Ixion):—his career was one of blood, sacrilege, and rapine. He burned the temple of Apollo at Delphi, and committed other equally daring acts of depredation in company with his brave but abandoned associates, for whom he built a city, called after his own name, in the district of Orchomenus, in Bœotia.

619. *Magna voce*. The voice of *Phlegyas* still retaining his faculties as when on earth, is *magna* compared with the *exigua vox* (493) of the shades. Such regrets might be considered useless, as after death there is no room for repentance, but the admonition itself was *a punishment*.

621. The Sibyl now returns to relate the different kinds of punishment from which she had digressed at 616. These two lines are borrowed almost word for word from L. Varius, as Macrobius (iv. i.) asserts.

The persons aimed at here, if any are specially intended, are probably either Curio or Marc Antony, or both.

622. *Fixit atque refixit*. This verb is used because the laws engraved on brazen tablets were fastened up to walls.

[illegible] *Jovem Olympum.* [illegible] is probably meant. See his history in Class. Dict.

[illegible], a. The [illegible] verses occur at Geo. ii. 41, where see notes. They are, as every one will recognize, almost a translation of Hom. Il. ii. 488.

[illegible] *Pyrhe exsuus sumptum*, i.e., complete your task by presenting the golden bough to Proserpina.

[illegible] The palace of Pluto had iron walls forged by Vulcan and the Cyclopes. *Atque adverso*, etc., "and the portals with confronting arch," i.e., the arched portals confronting the view. Arthur.

[illegible] *Opaca nemorum*—see note, Æn. i. [illegible].

[illegible] *Corripuit*—see note, Æn. i. 418; v. 145.

[illegible] *Sparsit aqua.* As Elysium was a most sacred place, Æneas is cautious to sprinkle himself [with the golden bough] as he approaches it, in the same manner as worshippers did on earth before entering a temple. [There were branches placed at the temple doors, and a supply of water wherewith visitors sprinkled themselves.]

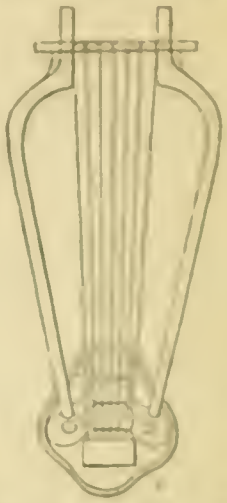
[illegible] *Locis*—with the preposition expressed. See note on Æn. i. 2.

640. "Here an atmosphere more free (than ours) clothes the plains, and that (*et*—*et*—*et*, or *et quidem*) with a radiant brightness; a sun of their own and stars of their own do they behold."

644. *Pleraque choreas pedibus*—"Beat with their feet the measured dance." It is a more elegant expression than to say *cum pedum plausu*. So the Homeric phrase, πτύλεσσι δὲ χεῖρας ἔβαλον, Od. viii. 264.

645. To the chorus of singers and dancers, Virgil assigns an individual to act as *leader*, to accompany with singing, or a chorus to go before singing and dancing, as in the ancient chorus. And who more fit for such a duty than the Thracian Orpheus, who, while on earth, drew after him the listening oaks, charmed by the power of his song. Orpheus is called *sacerdos*, on account of the orgies and mysteries instituted by him. His theology was founded on belief in a future life, and in the immortality of the soul. Hor. A. P. 391, calls him *sacer interpresque deorum*.

646. *Obsequitur* is taken by Heyne, Taml., Pond., etc., as a transitive verb—*comitatur*, *sequitur*, being the abl.—*numerosis*, *tibiam*, so that the meaning would be, "Orpheus makes his lyre to the seven notes to sound in unison (*consonat*) with the songs of the chorus." The line is therefore thus expressed with extreme elegance. Wagner, however, renounces the Gal. "Orpheus adjusts the strokes of his lyre to the numbers and measures of the singers and dancers." For other [illegible] see the larger commentaries. Below is a representation of the ancient lyre.



648. *Pulcherrima*, referring to the majestic frame of body, is suggested by Hom. Il. xx. 231 sqq.

649. *Memoribus annis* does not refer to the "good old times" generally, but to that era of Troy's history as standing in glorious contrast to the present sad and fallen state of her fortunes.

650. *Ilus* (founder of Ilium), and Assaracus were sons of Tros and Callirrhoe. On Dardanus, see Æn. iii. 167.

651. *Magnus* is better than *[illegible]*, the common reading, since alliteration was intended to Æneas only, and not to the Seer who had seen the same [illegible].

Inque [illegible], not "empty," "deprived of their souls," — but "[illegible]," "stationary."

652. *Curvatum* properly [illegible] curvature—the line is [illegible] not a figure.

653. *Curas* [illegible] Æn. v. 688; i. 704; iii. 709; iv. 504; and Geo. i. [illegible].

657. *Epulantur*, i.e., celebrating feasts. On the social banquets (*ἑστίαι*) in Elysium, Pindar refers to Plat. Rep. ii. p. 429. *Choros*, i.e., *chorus*. *Laurus* is rather the "harp" than the "laurel."

658. *Fundunt carmina*, like *[illegible]* Æn. i. 747; *Hymnos Homerus*, vii. 214. *Phoebus*—that fabulous and [illegible] seer of the ancients, considered by later Romans writers to be the same as the Dardan (Ilus), was supposed to descend to the Elysian regions from the [illegible]

that, not far from its source, it passed for two miles under ground. *Plurimus* refers to the great body of water brought down, and to the speed of its stream.

660. *Manus — passi*, like *genus — dejecti* (581, above), is an instance of the construction *synesis*, or *ad intellectum*, on which see note, Æn. i. 70.

662. *Phoebo digna*, i.e., *grandia, sublimia, praeclara.*

663. *Vitam*—the manners of men, i.e., men themselves.

664. *Sui memores*—those whose philanthropy and benevolence endeared their memory to their fellow-men. The consciousness of good deeds is represented as one of the delights of Elysium. The whole of this beautiful passage deserves the careful notice of the student.

667. *Musaeus*—a semi-mythological personage of the same class as Olen and Orpheus and by one tradition called the son of the latter. Homer is not found here, to the surprise of some commentators; but it would have been an anachronism to have introduced the "blind old man" as a contemporary of Æneas.

668. *Humeris.* Poets, not less than heroes, are represented by the poets as surpassing the common herd in stature: the breadth and conspicuousness of the shoulders are the first items in commending excellence of bodily form.

673. *Certa* — "defined," "restricted," "settled."

674. *Toros riparum.* i. e., the grassy banks which form couches.

Recentia rivis — fresh and blooming, on account of the proximity of the waters.

675. *Si fert*, etc., i.e., if you wish to meet Anchises.

678. *Dehinc*, in scansion a monosyll. *Linquunt, they*, scil. Æneas and the Sibyl, for Musaeus does not accompany them farther than the elevation.

681. *Recolere* is properly to pass in review things that have gone by, but here it means to examine and make oneself familiar with future events. *Studio*, i.e., *studiose.*

685. *Alacres* is the nom. and not the acc. to agree with *palmas*, as this latter word has already its adj., *utrasque.*

Utrasque palmas, for *utramque palmam*, the plur. of *uterque* being often used for the sing., especially in the case of two things which are closely joined, or that act together.

687. *Parenti*, with emphasis for *mihi.*

690. Cf. Æn. v. 731, and vi. 115.

691. *Dinumerans*, i.e., with longing and anxiety calculating the different periods of time. Observe the force of *di.*

700-2. These lines are repeated from Æn. ii. 792-4.

703. *Reducta valle*—"in a winding vale."

705. *Praenatat*—"flows past." Prae in composition is sometimes used equal to *praeter*, so in Hor. Od. iv. 3, 10, *Sed quae Tibur aquae fertile praefluunt.* See also Od. iv. 14, 26, and Livy i. 45.

706. *Gens* means a race of people having a common origin—*populus* a community ruled by the same laws, and living under the same institutions and the same form of government. One *gens*, therefore, can be subdivided into many *populi.* See Döderl. and Kritz, Sall. Cat. 10, 1.

707. The simile in this and the following lines is borrowed from Hom. Il. ii. 87 sqq.

711. *Porro*, for *procul*, i.e., *longo inde cursu praetexentia campum.*

713. "Those souls, unto which other bodies are due by fate, quaff at the water of the Lethaean river care-dispelling draughts, and a lasting forgetfulness (of the past)." The poet now enters, in the person of Anchises, upon certain philosophical dogmas founded upon the tenets of the Pythagorean school, with some additions borrowed from the Platonic system. The substance of these doctrines is simply this: After the soul is freed from the chains of the body, it passes into the regions of the dead, where it remains, undergoing purgations of one kind or other till it is sent back to this world to be the inhabitant of some other body, brutal or human; and after suffering in this way successive purgations, and animating in turn different bodies, it is finally received into the heavens, and returns to and becomes merged in the great essence, or soul of the world, of which it was originally an emanation. Moreover, before each of these several departures to the upper world to inhabit some new frame, the spirits drink of the water of Lethe, in order to forget whatever has happened to them in their previous state of being. Anthon.

The idea that spirits returned to upper earth was commonly entertained by the ancients, but it seems a peculiar notion of Plato's (Rep. x. p. 621, A. Steph.) that they drank first of Lethe. On Plato and his doctrines, see "Greek and Roman Philosophy" (Griffin, Glasgow), p. 53 sqq.

715. *Securos*, "care dispelling;" *ab effectu dictum*, says Heyne, as *pallidos morbos*, "diseases that render persons pale."

716. *Has*—some special ones singled out from the mass, for the doctrine of *metempsychosis* did not include all who died.

717. The repetition of the demonstr. pron. *has, hanc*, of the verbs *memorare* and *enumerare*, so closely allied in signification, renders a copulative conj. unnecessary.

719. *Inest*, says Heyne, *nescio quae vis et δεινότης eximia in hac Æneae oratione cum indignatione aliqua rogantis.* And the tone of Virgil's hero commands our sympathy the more when we compare his sentiment

with that of Aristotle (Hist. An. xi. 4-7), who manifested an extensive acquaintance for life. (Wagner, however, remarks that this is less to be reprehended in a Homeric verse.) From a comparison, we at least see the progress which philosophy had made from the Homeric age.

724. In the noble passage which follows, Virgil, as Heyne remarks, seems to have had in view Lucretius v. 95. Will it compare Cic. de Div. i. 11, and Horat. II. xix. 483 sqq.

The four elements—air, earth, fire, and water, are mentioned in v. 724. 725. *Liquentia campos*, i.e., *aura*.

Terras is preferred by Wagner and Peter, etc., to *terram*, on the ground that Virgil loves to connect two substs., so that, if it be possible, one be expressed in the sing. and the other in the plur. number.

727. *Titaniique astra*, poetically for *Astra Titanum*, i.e., Sol, for *Sol* and *Luna* were both of the Titan race. Wagner understands the words as forming a kind of *concretional* phrase, meaning Sun and Moon together; thus, *Lucem, ac non lumen solem et stellas ortum Titanum*. Wakef. (Lucr. iv. 78) and Trapp conjectured *Titanique et astra*, i.e., both Sol and the stars.

726. *Spiritus* (the great living principle)—*mens* (the great intellectual), the Ψυχή and νοῦς of the Greeks. The soul of the universe (*animus mundi*) is here meant, viz., "a spirit or essence gifted with intelligence and pervading and animating matter, and all things formed out of matter. The human soul is an emanation from this great principle, proceeding from it as a spark from the parent fire." Anthon. *Agit*, i.e., supports and endows with the power of reproduction. *Terras* is rightly used for the different parts of the universe, as he calls the whole frame *corpus*.

728. *Inde*, from the junction of the generative principle, the *spiritus*, with the elements, all animals are produced. Wagn. Heyne takes *inde* to mean "from the *aura*," but with this, we believe, no one will agree. The verbs of the preceding line sufficiently indicate the antecedent to which *inde* refers. Cf. Lucr. iv. 212-225.

729. *Marmoris sub argento*—"under its sparkling surface." *Marmor* is used for *mare* in Geo. i. 254, etc.

731. *Igneus est ollis*—"In them, said he, the emanations from the great soul of the universe (as it were sparks from a fire), which, enlivened our mortal bodies and from our earthly dross is a fiery energy," etc.

Virgil compares *ignitus*, i.e., *igneus*, expressed indications to observe the action of the divine emanation, so as to render its effects at least partially perceptible.

732. *Hinc*, from this contact with the body arise the passions and emotions of the mind. This remark shows that by the union of immortal and mortal, reasoning and passion, the ancients understood all the operations of the mind.

734. *Imperant*, is, according to some—*pertinent*. But Wagner appears to have hit upon the true meaning of the word. He says it is applied to those parts, who, having been blind, formerly, in having spent their time in total darkness, for the first time see the light.

736. Plutarch says that the punishment contracted during life adhere to him whose after death. Those, he says, must be purged, just manners or other, and persons in the lower world in the mean time.

740. *Alios*, pronounced, etc. The punishments are graduated according to guilt—the most culpable sins are blown away by the wind; those next in degree are washed off by water, but the above will cleanse the most heinous.

742. *Innumeris*, i.e., with which souls have polluted themselves.

743. *Quisque suos patimur Manes*. This is, perhaps, the most difficult passage in Virgil, and the one that has caused the greatest difference of opinion among learned commentators. Heyne says, "As the verses now stand, either some punishment must be understood as taking place in Elysium, or the one which had been begun is completed there—an idea quite novel and unusual. For if the lustration be represented in 740, 741 as completed, and the Manes sent to Elysium from again, in 743, can there be added the phrase, *Quisque suos dum*, i.e., till they have been purged?" He therefore adopts the opinion of Trapp and others that the lines should be read in the following order:

Also sub gurgite vasto
Infectum eluitur scelus, aut exuritur igni;
Hunc longa dies, perfecto temporis orbe,
Concretum exemit labem purumque relinquit
Aetheriam sensum atque aura simplicis ignem.
Quisque suos patimur Manes: exinde per amplum
Mittimur Elysium, et paucis loca sera tenemus.

Some have supposed 743, 744 spurious, and others have denied the genuineness of 742, 6, 7. A few defend the lines in their present order and form. He supposes Virgil's idea to be, that the purgation is finished after the journey through Elysium has been made. This part, however, does not speak of a journey, but of a long and peaceful residence in fields of delight. (7). Thus he thinks that the delay of souls in Elysium is the second step, as it were, in purl-

fication, and a kind of repeated cleansing by which the spirits, before they return to life, are fully restored to their first and native condition. (3), Jahn is of opinion that, "after purgation, the purified souls come to the Elysian plains, but that they are there divided into two classes: for—that the majority only pass through Elysium, and go direct to the river Lethe, that they may return into fresh human bodies prepared for them; a few sojourn for a long time in the delightful fields of Elysium, until, by a lengthened period of non-employment, they have lost every imperfection of body, so that after a thousand years they may again ascend to earth in perfect purity, and there become the souls of men of the most distinguished probity and excellence." At the best, it must be said, that if this be the poet's meaning, it is expressed very obscurely and too briefly. Forb. is of opinion that these lines were hurriedly put down by the poet with the intention that they should be carefully polished and perfected, which revision, however, death anticipated. Wagner considers all the difficulty removed if *donec* be taken to mean *quum tandem*—a sense, however, of which the learned critic supplies no example. So much for purifications and their order. And, now, with regard to the words *quisque suos, patimur Manes:* (1), *Manes*, which elsewhere means the *Dii Inferi* (Æn. x. 34; Geo. iv. 489, etc.), and thus, also, the *Furies* (x. 39) is here put for the condition in which the spirits are, i.e., it is put for the *punishments*. Passages in Anson. Epigram. 75; Stat. Theb. viii. 84; Paullinus, Poem. v. 57; and Val. Flacc. iii. 389, seem to favour this, the interpretation of Servius, and the commentators generally. Gossrau adopts this explanation. (2), Take *Manes* as the *acc. absolute*, *quoad* being understood, thus: All of us suffer these punishments (i.e., we undergo purgations equal to punishments), not indeed as we now are, souls enclosed in bodies, but each *in his own Manes*. Heyne and Gesner. (3), Take *Manes* as the acc. of the object, and interpret thus: Each of us suffers those afflictions (for *three* kinds of punishment were mentioned above) which are best calculated to purify the nature of his Manes, polluted with this or the other vice. Forbiger, with Münscher, Thiel and Jahn. There are still many explanations untouched, but enough have been given to make the student think, and to enable him to form a judgment for himself. It is unnecessary for us to notice the conjectural readings which have been proposed in great numbers.

If we were allowed an opinion, we should say—leave the lines as they are, but put a semicolon after *igni*, 742, with a full stop after Manes, interpreting with Forb. No. 3. above. With regard to the apparent contradiction in 745 to the statement of 744, we think it is removed by the following explanation. Virgil says that our souls, while in the body, are polluted and corrupted, and to remove the impurities then contracted severe penalties must be undergone. The stains being once removed, the soul is transferred to Elysium, that it may there pass through a *probationary* stage, and become *habituated* to virtuous feelings, and forget entirely its former sinful thoughts and actions. Elysium would, in this view of the case, be a *second*, and finishing place of purification.

The following suggestion is worthy of consideration; we find it in Mr Galbraith's edition of our poet: "On many Etruscan vases, as well as in the wonderful frescoes on their tombs, we find representations of a 'guardian angel' in white apparel, and with looks benign, leading, as it were, to what is right, and turning from what is wrong. This is the bright and gay picture of active life, but the artist has depicted, also, scenes beyond the death-hour, and then, in the majority of cases, no 'guardian angel' appears; all is dark and gloomy, and beside the doomed one stands, not the blessed adviser of an older time, but a dread avenger, armed with a gigantic mallet, and of immense frame. Can it be that the 'guardian angel' becomes the 'avenger,' that the adviser, and the guide, and witness of life, is the fell instrument of punishment for error unatoned—for guilt unrepented? Has the recording angel closed the door of mercy; and is his future character indicated by his name—'the awaiter?'

To me it appears that the perplexing passage under discussion might at least be poetically explained by a reference to this Etrusean idea: 'We each suffer the dreadful vengeance of those beings who await us:' of him who warned us in life, and who now exacts retribution in death. This will coincide with Wagner's derivation (i.e., that *Manes* is connected with μάω, μένος, μένω, and is cognate with *mens*, the feeling, the conscience of a human being), with the vulgar interpretation (No. 1, above), and with Hor. Epist. ii. 2, 187, *Scit Genius, humanae deus naturae, mutabilis vultu*, ALBUS ET ATER.

On the construction *quisque suos patimur*, see Zumpt, § 367.

744. *Pauci*—"a few," for the pollutions of the many were so great as to defy purification.

Laeta arva, i.e., Elysium, though some think that a different locality is meant.

745. *Tempora orbe*, i.e., 1000 years.

746. *Relinquit*—some books read *reliquit*,

to spume with *cymbal*, but on the difference of tense see Æn. ii. 486, note.

747. *Æthereum sensum*, etc. This is said in reference to the doctrine of the Pythagoreans and Stoics, that the souls of men were emanations from the universal divine spirit. "A particle of the authentic World-Spirit." Aeneas (see ln. 724) is said to speak, "that vital spirit of heavenly sense" (Cf. Hor. Sat. ii. 2, 79, *divinæ particulam auræ*).

748. *Ultrice culpæ, per annos*. It is an expression borrowed from Lucretius, meaning "when the cycle of a thousand years shall have passed;" *ultrice culpæ*—*culpæ* for *pœnæ* in a Greek idiom. The *Mille annorum* period is borrowed from Plato, Rep. x. p. 615 A., and Phædrus, p. 248, D. Steph. Forb.

749. *Inde*, but Mercury, but the deity, *ὁ δαίμων*.

750. *Oblivia*—see Æn. i. 410, note.

The whole passage, from 724, may be thus translated:—"In the first instance, a *divine* principle feeds and sustains the air, and the earth, and the ocean, and the resplendent orb of the moon, and the Theatian stars, and an *intelligent* principle pervading every member, puts the entire mass into action, and blends itself with the mighty frame of the universe. Thence spring the human species, and the race of brutes, and the flying kind and the monsters which the deep brings forth beneath its glassy surface. In these generating elements there is a fiery energy and a heavenly origin, inasmuch as, so far as polluted bodies do not deaden their power, or earth-spring limbs and perishable members cast their influence. Hence they are subject to fears and to desire, to grief and to joy, nor do they, pent up as they are in darkness and in the gloomy prison-house of the entire, regard with eyes that contemplate original. Nay, even when life has left them at their latest day, every ill does not therefore quit their wretched souls, nor do all the infirmities and impurities of the body entirely depart, but it must needs be, that they inveterately long contract in growing co-existence with their entrance, should be ingrained with wonderful concretion. Therefore they are disciplined for punishment, and pay to the utmost the penalties of former misdeeds. Some are hung up, and exposed to the roaring winds; others from others the deep-dyed stain of guilt is washed away in the depths of a vast and roiling pool, or burned out under the rifling hurricane of fire. Each of us undergoes according to the condition of his Manes; thereafter we are sent forth through the spacious Elysium, and but few of us remain in occupying (permanently) the fields of bliss, until the tardy lapse of time—the appointed period of years having run its course—takes removal the defilement which grew with our growth, and strengthened with our strength, and leaves behind (*relinquit*) the ethereal principle, free from taint, and the 'spark of heavenly flame,' simple and unadulterated. All these (spirits), when they have completed the circle of a thousand years, the deity summons, in long array, to Lethe's stream, with the purpose, I wot, that losing remembrance of the past, they may again revisit the vaulted arch above, and (lest they may begin to entertain a desire to return to mortal bodies)."

751. *Adscrea*—"as they advanced to meet."

752. *Domino*, i.e., *postea tempore*, "in time to come."

757. *Infelix genus*, i.e. from Lavinia.

758. *Turnus in hostrum mittet*. "about to pass into our posterity," i.e., will arise from our race, and will extend and bend down our sway.

759. *Ilia*, etc. The Julian family is derived from Ascanius or Iulus, who succeeded his father, and built Alba Longa. But the Alban kings had their origin from Silvius, who was the posthumous son of Aeneas by Lavinia. Such is the tradition which our poet follows. Others make Silvius the son and successor of Ascanius. In the historical references which follow, the student must be unsparing in unravelling the Roman History, and that of Hist. and Myth.

Pari hasta, *non sine pondere*, i.e., the sceptre as an emblem of royal power. Thus it not rather means "mildest spirit," as we say "mild in word."

761. *Tiburs longævi*, the Homeric *ἥβαι τελέουσαι*. Scholiast, vii. 162, where Pyrrhus says to Priam, *Μὴ κόσε τὰ ἔρκεα*.

763. *Limen ter extendit*. *In sidera*—a reference to the story that Silenus derived Mænalus from being brought up in the woods.

767. *Prænomen*. The poet, for Virgil is not a Mommsen, does not record all the Alban kings nor does he attend to chronological order, so that *Prænomen* means "the next who appeared," who came forward to review before Aeneas. Numa and the Sabyl, for Pilumnus was the sixth king of Alba, to Numitor was the thirteenth.

768. *Capys* is mentioned by the poet in compliment to his hero, since Capys, the son of Assaracus, was great-grandfather of Aeneas.

770. *Mamurrius*. Servius relates that it was not till the twelfth year that Romulus Silvius resolved the kingdom from his grandfather, who had usurped the sovereignty.

772. *Tempora nondum*, etc., "those temples are encircled with olive crowns," on account of having planted colonies and

new cities. Some books read *atqui*, but the best MSS. have *atque*

773. *Nomentum*, in the territory of the Sabines, near the springs of the Allia, was said to have been founded, along with Fidenae and Crustumerium, by three brothers many years before the building of Rome. Dion. Hal. ii. 53. Heyne numbers the colonies of Alba Longa at *thirty*. *Gabii*, a colony of Alba Longa, and situated between Rome and Praeneste. *Fidenae*, between Rome and Veii. The first syll. of the word is usually long.

774. *Collatia*, a town of the Sabines in the hills (hence its name), not far from Rome, and lying between the road to Praeneste and the left bank of the Anio. It is now called *Castellaccio*.

776. *Pometios*, i.e., *Pomentinos*, the name of the people being put for that of the town. Suessa Pometia, a Volscian rather than a Latin town. *Castrum Inui*, a town on the coast of Latium near Ardea. *Bola*, a town of the Æquians on the hither side of the Anio. *Cora*, a mountain town of Latium near Velitrae, afterwards confederate with the Volscians.

778 *Avo*, etc., i.e., Romulus (the son of Mars) shall assist his grandfather, Numitor, in the government, before setting out to found Rome.

779. *Assaraci*, to be taken adjectively, as Wagn. alleges, quoting, *Pompilius Sanguis*, Hor. A. P. 292. On this form of the adjs. see note, Æn. iii. 602, and on the genealogy of Assaracus, consult i. 284.

780. Wagner thinks that we ought to write *viden*, and such contractions, either without an apostrophe entirely, or with two, i.e., either *viden*, or *vide'n'*. Mars is represented with a helmet having a double plume, and so is his son, Romulus, in this place.

781. *Superum* is taken by Servius as the acc. sing. referring to Romulus, *pater* meaning Mars, so that the sense would be, "Him, a god (one of the heavenly deities), his father Mars already marks out with distinguished honour." Ruddiman and others take it as the gen., thus, "His father (Mars) marks him out with his own honours, i.e., the honours of deities," a syntax which is countenanced by the order of the words. Others, again, make *superûm* depend on *pater*, i.e., Jupiter.

783. *Æquabit* is used in two senses, first literally, and then figuratively. For *animos*, Heumann conjectured *annos* as indicative of *duration*.

785. *Berecyntia*, i.e., Cybele, so called from Mt. Berecyntus, in Phrygia, where she was carefully worshipped. Cybele was represented with a mural crown *(turrita)*, hence the expression. Consult Class. Dict.

790 *Iuli*—see above, 760.

792. Note well this most beautiful passage, detailing the honours and services of Augustus. On the two-fold quantity of *hic* in this line, see note, Æn. iv. 22.

793. *Augustus* is called "*Divi genus*," because he was the adopted son of Julius Cæsar, whose *apotheosis* had, by this time, taken place.

The emperor is praised, (1,) on account of his having restored peace to the empire (793 sqq.); (2,) on account of the boundaries of the kingdom being enlarged by conquest (795 sqq.); and, (3,) on account of expeditions undertaken to remote parts of the world, and journeys performed for the arrangement of provinces.

795. *Super*, i.e., *ultra*. On *Garamantas*, see note, Æn. iv. 198. They were conquered by L. Cornelius Balbus in B.C. 19. *Indos*—this has reference partly to the restoration of the standards by Phraates, in B.C. 20, and partly to the Indian embassy (from the two kings *Porus* and *Pandion)* sent to Augustus when he was in Syria. Cf. Geo. ii. 170; iv. 560; and Æn. vii. 605 sq., for other praises bestowed on Augustus on account of his successes in the case of the Indians, Parthians, and other eastern nations; see also Hor. Od. i. 12, 53 sqq.; iv. 14, 41 sqq., etc.

796. *Extra sidera=extra vias solis*, i.e., beyond the course of the Ecliptic, south of the tropic of Capricorn, meaning thereby the most southern parts of Africa generally It has been conjectured (by Heyne) that Virgil has reference here to the inroad of C. Petronius into Aethiopia in retaliation for the expedition of Candace, queen of that country, into Egypt.

798. This verse has already occurred in iv 482, to which place refer.

799. *Hujus in adventum*, etc. The flattery here bestowed on Augustus accorded well with his own superstitious feelings. The basis of the compliment appears in Suetonius (Vit. Aug. 94), where it is stated, that a few months before the birth of Augustus a prodigy occurred at Rome, by which it was indicated that "Nature was bringing forth a king for the Roman people"—"*Regem populo Romano naturam parturire*." Anthon.

Caspia regna, i.e., the nations bordering on the Caspian Sea, particularly the Hyrcanians and Bactrians, who were subject to Parthian rule.

800. *Maeotia tellus*, i.e., the Scythians around the Palus Maeotis, *Sea of Azov*.

801. The Nile is called also *Semptemfluus*, *Semptemplex*. Semptemgeminus is very rare.

Turbant, i.e., *turbantur*, on the principle explained at Æn. i. 234, which see.

802. *Alcides*, i.e., Hercules, on whom and

his labours, consult Dict. of Ling. and Myth., and Smith's Hist. of Greece, p. 40 [illegible]

806. *Pater Amphitryoniades*, sc., by killing the wild beast. Wagner thinks it very pity of our poet to have introduced the lesser of Eryanthian and the Lernean hydra, to the exclusion of the conquest of Geryon, and the destruction of the golden apples of the Hesperides as the first by detailing the transversing of any great part of the country surface, and he does not doubt but that Virgil would have altered the lines had he lived to revise his poem. Perhaps persuasion than *sparsa*.

807. *Jugo*, i.e. his two yokes. *Pelagusque Isthmos*—with rows would sound and interwoven with vine trellis.

808. On the name *Lerna*, see Ecl. vi. 56. Nemea, a city, said to have been built by Hercules on Mt. Meros.

809. *Dolorosus*. The pain. In Sen. Anchises becoming hasten in order that the reproof may be more bitter. Dolorosus is endless, like *ἄπτερος* for *[illegible]*.

810. *Quis—Gorgo*. These words are supposed by some to be spoken by Æneas, but they are uttered by Anchises rather, either in magnificently, on account of the distancement which the spirit still was, or, for the purpose of calling the attention of Æneas to him more pointedly, in a way which must be familiar to every one.

Nomen, so famed by tradition as the founder of the Roman kingdom, is appropriately introduced with sacred utensils, and of a venerable appearance, as he is always exhibited on coins of the Calpurnian, Marcian, and Pompeian families.

811. *Latium*. Gossrau shows that this word is derived from the verb *[illegible]* (see Gr. § 71), as *[illegible]*, 7-8, from *[illegible]* and *[illegible]* from *[illegible]*, and that it does not mean wide coast, but pasture. Cf. Ovid Met. xiv. 811, *Latia Pomona*. Cultus, tillage. Pons, or cross, also *[illegible]*. Catull., *[illegible]*.

812. *Pressum* (vulgar reading *pressa*) is taken by most commentators as equal to *pressum ut pressa*. But Segrè takes it to mean "the yoked city," a sense, however, of pressus which requires confirmation by examples. Though Hor. Sat. I. 3, 99, *pressa pursuit* [illegible] *pressus* [illegible] gives a certain degree of countenance to the interpretation.

813. *Cures*, the Sabine town afterwards united with Romulus, Tatius, the, [illegible] to [illegible] the town Quirites [illegible] Niebuhr's Lects. on Roman Hist., edited by Dr Schmitz, vol. i. pp. 47-48.

814. *Ora*, etc. With this statement between the second and third books of Rome of Livy I. 11, "Hic Dio, Tullus Hostilius [illegible] *pressa pressus* [illegible] *Assyrius, sed* [illegible] *cum Romanis fuit*."

815. *Reges*, [illegible] of Alba, i. 7-8. *Incensus* [illegible] to the [illegible] in vi. 601 sqq.

817. *Gentes populaque arma*. Virgil, with his patriotic feelings, is perhaps unjust to this "*good old king*" as the plebeians called him. Livy, at least, does not represent him as of this character. His memory was certainly vituperated by the later patricians, and he was considered the founder of their estate. Some put a curse after Anchises, making the next last ruler to Servius Tullius.

818. *Superbus*, i.e., [illegible] of tyrannical [illegible], and of public liberty, and of the hated Lucretia. The cut represents a lictor with the rods and axes.

819. *Exsulque Brutus*. This passage leads us to conclude that in Virgil's time there were persons who measured the conduct of Brutus. Thomson, p. 1.

820. *Decios*—the father and son who devoted themselves for their country; the one in the Latin war, A.U.C. 414, and the other in the Gallic or Etruscan war, A.U.C. 458. *Drusos*—pointed in compliment to the Livian *Livia*, who was of that family. The most distinguished of them was M. Livius Salinator, consul in 547 and 557, who in the second Punic war, defeated Hasdrubal at the Metaurus.

821. *T. Manlius Torquatus* [illegible] 347, 415, 411 A.U.C. *Camillus*—the restorer of Rome from the Gauls after the Gaulish

battle of Allia. See Niebuhr's Lects. on Rom. Hist., vol. i., p. 268 sqq.

827. *Fulgĕre*, so *scatĕre*, *fervĕre*, *stridĕre*, etc., according to the custom of a generation earlier than Virgil.

828. *Nocte*, i.e., in darkness, for although Elysium had a sun of its own (641), yet we are here to understand the world below, generally, as a place for spirits to remain till again called upon to enliven bodies.

831. *Socer*—for *Julia*, the daughter of Cæsar, was wife to Pompey. *Alpinis*—referring to Cæsar's march from Gaul. Mts. are called *aggeres*, because they serve as embankments of defence to the countries which they surround. *Monoeci*—at the extremity of the Maritime Alps was a promontory with a temple to *Hercules Monoecus*, not far from Nicaea. Pompey's forces were mostly Eastern.

835. *Tu prior, parce*—supposed to have reference to the proposal of Cæsar to the Senate to disband his troops, if they forced Pompey to do so likewise. *Olympo*, as derived from Iulus or Ascanius, son of Æneas, who was son of Venus.

837, 8, have reference to L. Mummius Achaicus, the conqueror of Corinth, and humbler of Greece, B.C. 146.

839. There is a difficulty to know the individual meant in this and the following lines: verse 840 shows that it cannot be Mummius. The older interpreters referred it to Curius Dentatus, or Fabricius, the conqueror of Pyrrhus, but 839 forbids that. Heyne concludes that L. Æmilius Paulus, who defeated Perseus, is intended, and that the latter is called *Aeacides*, because the Macedonian kings belonging to the Heraclidae traced their genealogy from Olympias, the daughter of Neoptolemus (son of Achilles, descendant of Æacus), king of Epirus.

Argos and *Mycenæ* are used for the whole of Greece.

840. *Achilli*. On this form of the gen., see Æn. i. 30, and ii. 476.

841. *Ultus avos Trojae*. These words supply the reason why the victory referred to should be mentioned, for what more agreeable to the feelings of Trojans than that the descendants of Achilles should, at some future day, pay to the Trojans full satisfaction for the calamity which they had brought on them, in the death of friends and the destruction of property and city? The reference may be either to the conquests of Mummius, or better, perhaps, to those of Æmilius Paulus, which were made over the posterity of Achilles.

Templa temerata Minervae, scil., by Ajax, son of Oileus (see Æn. i. 41, and ii. 403), and by Ulysses and Diomede in the carrying off of the palladium (see ii. 165 sqq.) *Temerare* means "to violate things sacred with fool-hardy daring." Forb.

842. *Cato*, M. Porcius, i.e., the censor, who stands here appropriately in conjunction with Cossus and the Gracchi.

Tacitum—the perf. pass. proper,—"unrecorded," "unnoticed."

Cossus, *A. Cornelius*, consul, 428 B.C., who slew Lars Tolumnius, king of Veii. He obtained the *spolia opima*, an honour which had been attained before him only by Romulus, over *Acron*, king of *Caeninæ*, and after him only by Marcellus, over *Viridomarus* king of the Insubrian Gauls, B.C. 222.

843. *Gracchi genus*. The poet refers particularly to Semp. Gracchus, consul, 215 and 213 B.C., distinguished in the second Punic war, and to his illustrious grandson of the same name, father of the Tribunes, *Tiberius* and *Caius*, consul, 177 and 163 B.C., and Praetor, 179 B.C. He gained a famous victory over the Celtiberians.

844. *Scipiadas, duo fulmina*, i.e., Africanus, Major, and Minor, the one the conqueror, the other the razer of Carthage. The form of the patronymic *Scipiades* is Greek, for Scipionides; so Juvenal uses *ambo Scipiadae* (ii. 153), and Lucr. (i. 27) Memmiades; and Virgil himself, Romulidae (Æn. viii. 638).

Parvo potentem—either "powerful (in state affairs) by the parsimony with which he managed his slender means, conjoined to his prudence and bravery;" or more simply "rich in his poverty," i.e., by reason of his frugality and moderation.

845. *Fabricius*—he was sent by the Romans as ambassador to Pyrrhus.

Serranus, to whom, when cultivating his farm, an offer of the consulship was made. His name was *C. Atilius Regulus*, to which *Serranus (serere)* was added as an agnomen. He defeated the Carthaginian fleet off the Lipari islands in 257 B.C. He was consul a second time in B.C. 250.

846. *Quo fessum rapitis*, i.e., wearied as I am with so lengthened a description of our heroes, how can *I* attempt the long list of honours of the Fabian family?

Maximus, called Cunctator, the opponent of Hannibal.

847. For *restituis* some MSS. read the fut. *restitues*, but the former is preferable, as rendering the description more vivid and *present*.

848. *Excudent—ducent—orabunt*—these are examples of the fut. of *admission* (futurum concessivum) as in Hor. Od. i. 7, 1, *Laudabunt alii claram Rhodon;* and i. 20, 10, *Tu bibes uvam*. The pres. subj. is more frequently employed in phrases of this kind, but the fut. expresses rather a *certain expectation* that the thing which we concede will certainly happen.

Spirantia aera—"the life-breathing statues."

849 *Ducent*. This verb is properly ap-

plied to the fashioning of things from soft and plastic metal. Like the Greek *Daedalus*, but is applied to marble and other substances naturally hard and unwieldy.

850. The Greeks excelled in oratory, especially forensic, and in mathematical and philosophical studies; but of these Virgil particularly refers to one kind, that of the stars. *Se cunctis rectum mentem sidera cernit. Discribunt* &c., *ordinant et ephemeridem condunt: rotis* &c. *cursus.* These terms are derived from the phraseology of astronomers, and the last one from the custom of describing figures in the dust (sand) laid on a table, with a rod or staff. See Lib. III. 41. Heyne.

852. Observe the strong force of *command* given by the Romans, and hence, *imperio regere.*

854. *Parcere subiectis.* This clemency towards their enemies, on which the Romans prided themselves. Horace alludes to Augustus himself, *bellante prior, jacentem lenis in hostem*, Carm. Saec. 51.

856. M. Claudius Marcellus, celebrated in the second Punic war and other important operations (see above, 842, note), is introduced, so that the poet may be led by a natural transition to M. Marcellus, the son of Octavia (sister of Augustus), whose premature death at the age of twenty plunged the Roman world into grief.

858. *Tumultus* meant "a sudden rising, to quell which immediate measures were necessary." The term was most frequently applied to the incursions of the Gauls. *Turbante*—see note 801, above.

859. *Sistet*—a strong word, reminding us of Jupiter Stator. *Pomerio*—this refers to his compelling Hannibal to raise the siege of Nola. *Gallum*—see 842.

860. *Tertia arma*—see 827 and 842, note.

Quirino, Lit. Romulus. The regulations of Numa provided that the first spolia opima should be dedicated to *Jupiter* (which Romulus had done), the second to Mars (which Cossus did), the third to Quirinus (which Marcellus did).

862. *Ferus hostis parem*—a synonym of early death, according to another infelicitous phrase is our phrase, "Too good to live long."

864. *Quis* is here properly used and not *qui*, since Anchises asks the "*who*," and not the "*what kind*." See note, Ac. II. 1. *Sic*, as described in preceding line.

866. *Quantum instar in ore*—a rather unusual expression for *quanta similitudo et ut cum illo Claudio Marcello (quinquies consule, quem sustulistis)*.

870. The gods were supposed to envy earth of those men, who were endued with superlative virtue.

874. *Gaugam ipsi grandaevo*—referring to the poem, founded on Marcellus.

875. The *tumulus* to Marcellus was erected in B.C. 735, in the Campus Martius, hard by the river Tiber. Plutarch.

877. *Insignis Claus.* for Romanus, see Ac. II. 381.

878. *Heu pietas*—of what avail will be thy *pietas fides, et fortitudo*.

882. An accident, rather, and the proof of fastening it, shows, by the accompanying woodcut.

884. *Si potuero tua rumpere fata*—Lit. if by any means break the arrangements of the fates—if you can escape from your hard fate—to celebrity and glory you will rival the great M. Marcellus, famed for the share he took in the second Punic war. Thus Heyne. But the explanation of Wagner appears to me much more natural, and much more pathetic. Putting a note of exclamation after 883 (*rumpere*), he interprets, "Would that you by some means could burst through the wandering decrees of fate!" then the words *Tu Marcellus eris*, will have no reference to the famous Marcellus, but to the son of Octavia (named in this scene), "You who now sojourn here among shades, will at some time return to upper earth to be that noble Marcellus, the delight of the human people. How sweetly, therefore, is it to be wished that you would participate the lying to that you might escape premature death." What follows may thus be connected with the foregoing, "But it will not be allowed you to traverse destiny, nay, you will die at an early date. I shall therefore perform the due ceremonies," etc.

886. The *purpureus* does not to be considered as referring to color, and yet to indicating rather a direct thought. This custom of strewing flowers over the grave, or wreathing them in chaplets, though not so in with us, is still common in many countries of the continent. Observe the shift of the poet in these lines—the deep feeling of the robed lands out at *Tu Marcellus eris*, and then turn immediately from what total and sublime time of lamentation and resignation.

888. *Animam acci nulem dare*, by a well,

known elegance of expression for *dona in animam accumulem.*

Inani munere—"a useless, unavailing duty," since it cannot recall the dead to life, nor will the shade know thereof. Augustus and Octavia were very deeply affected on hearing this passage recited.

887. *Sic*, i.e., conversing in this strain.

888. *Aëris* is to be governed by *regione* (and not by *campis*) in the sense of "bright regions."

891. *Exin* for *exinde*, as *dein* for *deinde*, responds to *postquam* above, and is here equal to *tum, post haec.*

892. *Laurentes*, i.e., the Latins and Rutulians. On Laurentes see viii. 71 and 371.

894. *Somni*, etc. "There are two gates of sleep, one of which is said to be of horn, and through it free issue is given to veritable apparitions; the other is carefully finished, and shines brightly with ivory of spotless white, but through it the infernal deities send up fantastic dreams to earth." This is founded on Odyss. xix. 562 sqq. See Hor Od. iii. 27, 41.

895. Horn, as the most transparent substance known by Homer, was considered the best medium for disclosing the realities of a future state, forming the "glass door," as it were, between the two worlds.

899. *Emittit*—on the time of the ascent to earth, consult notes on 535 sqq.

900. *Viam secat*, τέμνει τὴν ὁδόν.

901. *Caieta*—a name given by anticipation (see beginning of next book). The town was in Latium, fifty miles north of Naples; it is now called Gaëta. Gossrau advances arguments to prove that the last two lines of this book are spurious, but we deem it unnecessary to enumerate them.

Charon

[CHARON.—*Panof. Griechinnen und Griechen.*]

METRICAL INDEX.

[N.B.—A *long or short mark placed over the first vowel of a diphthong applies to the entire diphthong.*]

BOOK I.

Line

2. Itălĭām fātō prŏfŭgūs Lā|vīniaque | venit.
(La|vīnjăque | by *synizesis* or *synaeresis.* 1.)

16. Pōsthăbĭtā cŏlŭīssĕ Sā|*mō; hīc* | īllĭŭs ārmā.
(Samō—*Final vowel not elided.* 2.)

41. Unĭŭs ōb nōx' ēt fŭrĭās ājācĭs ŏ|īlei.
(Oīlei—*Synizesis* or *synaeresis.*)

73. Cōnnū|bio jūngām stăbĭlī, prŏprĭāmquĕ dĭcābo.
(*Synizesis* or *synaeresis* in Connubjo, 3 sylls. 3.)

120. Jām vălĭd' ĭlĭŏ|*nei nō*|vēm jām tŏrtĭs ăchātāe.
(Ilionei—*Synizesis* or *synaeresis.*)

131. Eūr' ād sē Zĕphȳrūmquĕ vŏ|*eāt, dehīne* | tālĭā tātŭr.
(d'hīne—*Synizesis* or *synaeresis.*)

195. Vīnā bŏnŭs quāe | *dēindĕ eā*|dīs ŏnĕrārăt ăcēstēs.
(dēinde—*Synizesis* or *synaeresis.*)

256. Oseŭlă lĭbāvĭt nā|*tāe dehīne* | tālĭā fātŭr.
(See above, 131.)

368. Quī tĕnĕānt n' īncŭltā vĭd|*ēt hŏmĭ*|nēsnĕ fĕrāene.
(vidēt—*Final syllable lengthened by the arsis.*)

332. Jāctēmŭr dŏeĕās īgnār' hŏmĭnŭmquĕ lŏ|*eōrūm-qu'* Erramus . . . . .
(qu' Erramus—*Synapheia.* 4.)

405. Et vēr' īncēssū pătŭ|*īt dĕă* | īll' ŭbī mātrēm.
(deă—*Final vowel saved from elision by the pause.* 5.)

448. Ærĕă cūi grādĭbŭs sūrgēbānt, lĭmĭnă | *nixœ-qu'* Ære trabes . . . .
(*qu'* Ære trabes—*Synapheia,* see above, 332.)

478. Pēr tērr' ēt vērsā pūl|*vīs īn*|scrĭbĭtŭr hāstā.
(pulvīs—*Last syllable lengthened by arsis.*)

611. Ilĭŏ|*nēā pēt*|īt dēxtrā lāevāquĕ Sērēstūm.
(Ilionēā—*The penult long, according to the Ionic dialect.* 6.)

617. Tūn' īll' āenēās quēm Dārdănĭ' *ō ān*|chīsāe.
(Dardaniō—*Final vowel not elided.* 7. See above, 16. *Spondaic verse.*)

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1 For an explanation, see note on line 2. But *synizesis* should always make a syllable *long*, whereas the one in question is short. We should rather say, therefore, that the peculiarity arises from the interchange of i and j with one another (so u and v), which often took place among the Romans, *i.e.*, from i being used sometimes as a vowel and sometimes as a consonant. Here, of course, it is a consonant.

2. For an explanation of the principle, see note, Æn. iii. 211.

3. The second syllable in *connubium* is always long; see note on line 73.

4. Consult note on Book i., line 332. 5. See note on line 405.

6. In Ionic, Ἰλιονῆα, in Attic, Ἰλιονέα.

7. The true principle has been explained in the note on line 211, Book iii

Line

651. Pergĕnĕ cŭm [illegible] | [illegible]
(Pergĕnĕ—*Final syllable lengthened by arsis.*)

668. [illegible] | [illegible]
([illegible]—*Final syllable lengthened by arsis.*)

688. Aurēa | [illegible]
(Aurēa—*A dissyllable, by synizesis or synæresis.*)

720. Atrĭ | [illegible]
(Aurēlo—*A dissyllable; see line above.*)

BOOK II.

1. Ēdĭdĭt | [illegible]
(Ēdĭdĭt—*Pronounced ēdĭdĭt, of three syllables.* 1.)

204. Et Mĕnĕlāus ēt | [illegible]
(Mĕnĕlāus—*Four syllables.* [illegible]—*Three syllables.*)

411. [illegible]
([illegible]—*Final syllable lengthened by arsis.*)

442. Hĭærent | [illegible]
(Hĭærent—*To be pronounced hĭærĭnt, four syllables.* 2.)

492. [illegible]
(Ārĭĕtĭs—*To be pronounced ārĭĕtĭs, three syllables.* See line preceding.)

563. Et dirĕptā [illegible] | [illegible]
([illegible]—*Final syllable lengthened by arsis.*)

745. Quĭ [illegible] | [illegible]
(Qu' Aut quĭ In—*Synæresis.* See l. 552.)

774. [illegible] | [illegible]
(Stĕterunt—*Sestole.* 3.)

BOOK III.

48. Stĕterunt—*Sestole, as in line 774 of the preceding book.*

74. Nĕrĭtĭum [illegible]
(In [illegible] *Nĕrĭtĭum the final syllable lengthened by arsis.* 4.)

91. [illegible]
(Lacĕdæmŏnĭ—*The qu lengthened by arsis.*)

112. [illegible] | [illegible]
([illegible]—*Final syllable lengthened by arsis.* 5.)

122. [illegible]
([illegible]—*Pronounced long, according to the Ionic dialect.* 6.)

[illegible]

211. [illegible]
([illegible]—*Final syllable of [illegible] lengthened, in imitation of the Greek mode.* 7.)

215. [illegible]
([illegible]—*[illegible], the yi being a Greek diphthong.* 8.)

[illegible]
([illegible]—*[illegible], the final e is lengthened by the arsis.*)

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1. See first note on preceding page.
2. Consult last note on preceding page.
3. Ie., taking as short a syllable as usually long.
4. The true principle is stated in the note on line 211, Book III.
5. The pause after arsis, as required by the sense, must also be taken into account.
6. Consult note 6 on preceding page.
7. On this particularity see note on the line, in our Commentary.
8. The diphthong represents in the Greek ει. Ἰσιν, Θεσσαλία, Ἀφροδίτη.

Line
475. Cōnjŭgĭ' ānchĭ|*sā Vĕnĕ*|rĭs dĭgnātĕ sŭpērbō.
(Anchisā—*Final syllable lengthened by the arsis.* 1.)
504. Atqu' īdēm cā|*sūs ū*|nām fācĭēmŭs ūtrāmque.
(Casūs—*Final syllable lengthened by the arsis.*)
578. Fām' ēst ēncĕlādĭ sēm|*īustūm* | fūlmĭnĕ cōrpus.
(Semiustum—*To be pronounced* sēm-jūs-tūm, *three syllables, by synizesis.* 2.)
602. Hōc sāt ĕrīt. Scĭō mē Dānāīs ē clāssĭbūs ūnūm.
(Scio—*one syllable, by synizesis.*)
606. Sī pĕrĕ|*ō hŏmĭn*|ūm mānĭbūs pĕrĭssĕ jŭvābit.
(Pereō—*Final vowel not elided.* 3.)
681. Constitĕrunt. *Systole—see note* 3, *above.*

BOOK IV

64. Pēctŏrĭ|*būs ĭnhĭ*|āns spīrāntĭă cōnsŭlīt ēxta.
(Pectoribūs—*Final syllable lengthened by the arsis.*)
126. Cōmŭbio. *Consult Book* i., *line* 73, *of this Index.*
168. Cōmŭbūs. *See line above.*
222. Tūm sīc Mērcŭrĭ ăllŏquĭ|*tūr ăc*|tālĭă māndat.
(Alloquitūr—*Final syllable lengthened by the arsis.*)
235. Quīd strŭĭt āut quā | *spē ĭnĭ*|mīc' ĭn gēntē mŏrātur
(Spē—*Final vowel not elided.* 4.)
302. *Thŷĭăs ŭb'* | āuditō stĭmŭlānt trĭĕtĕrĭcă Bācchō.
(Thyĭăs—*A dissyllable—ŷ i a diphthong.* 5.)
558. Ōmnĭă Mērcŭrĭō sĭmĭlīs vōcēmquĕ cŏ|*lōrēm-*
qu' Et . . .
(*qu'* Et . . . *Synapheia—see note on Book* i. 332.)
629. Īmprĕcŏr ārm' ārmīs; pūgnēnt īpsīquĕ nĕp|*ōtēs-*
qu' Hæc .
(*qu'* Hæc. *Synapheia—see line preceding.*)
667. Lāmēntīs gĕmĭtūqu' ēt fĕmĭnĕ|*ō ŭlŭ*|lātū.
(Femineō—*Final vowel not elided.* 6.)
686. *Sēmiănĭ*|mēmquĕ sĭnū gērmān' āmplēxă fŏvēbat.
(Sēmiānĭmem—*To be pronounced* sēm-jănĭ-mem. 7.)

BOOK V.

261. Vĭctŏr āpūd răpīdūm Sĭmŏēntă sŭb|*ĭlĭŏ* | ālto.
(Ilĭō—*Consult note on Book* iii., *line* 211. 8.)
269. Pūnĭcēĭs ĭbānt ēvĭnctī tēmpŏrā | *tāenĭis.*
(Tænĭis—*To be pronounced* tæn-jis, *as a dissyllable, by synizesis or synaeresis.*)
284. Ōllī sērvā dā *tūr ŏpĕr* | hāud ignārā Mĭnērvāe.
(Datūr—*Final syllable lengthened by the arsis.*)
337. Ēmĭcāt Eūrŷă *lūs ēt* | mūnĕrē vĭctŏr āmĭcī.
(Euryalūs—*Final syllable lengthened by the arsis.*)
352. Dāt Sālĭō vĭllīs ŏuĕrōs' ātqu' ūnguĭbūs | *āurēis.* |
(Aureis—*A dissyllable by synizesis or synaeresis.*)

1. There is no occasion for our here having recourse to a Doric nominative in *ar.*
2. Make the *i* of *semi* a consonant: thus, *sem-jus-tum*, etc.
3. The true principle is stated in note, Book iii. 211.
4. Consult note on line 211, Book iii., where the explanation is given.
5. In Greek Θυιάς. Compare note on line 212, Book iii. in this Index.
6. The true principle is stated in the note on line 211, Book iii.
7. Consult note 1, first page of Met. Index.
8. Observe that the final vowel in *Ilio* is short here, because, after one of the two short times in the long *o* is cut off, the remaining one is in the *thesis*, not the *arsis* of the foot, and, therefore as it has no stress of the voice laid upon it, it remains short.

[illegible]
[illegible] Et [illegible] [illegible] [illegible]-t
qu' Exult . . .
(qu' Exult—*Synaphela.* See note 1, 282.)
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Ārtūs.
([illegible]—*To be pronounced* gen-ū, *as a dissyllable.* 2.)
[illegible] Ostēntans ārtūsquē pēdēs [illegible] [illegible].
(Pēdēs—*Final syllable lengthened by the arsis.*)
[illegible] *Pārē tē* hūs tēxtūm [illegible] ūtēr [illegible].
(Pārē tē hūs—*See Book* II., *line* 442.)
[illegible] Trānstrā pēr ēt rēmēs ēt [illegible] [illegible] puppes.
(Ālētē—*See Book* II., *line* 16.)
[illegible] Inqu[illegible]ntūrque [illegible] [illegible] [illegible] descūnt.
(Semēnātā—*To be pronounced* sem-ēn-tā. 2.)
[illegible] Cōnscī' clyssūmque cōl[illegible] [illegible] [illegible] Sīcēlia.
(Cōlō—*Final vowel not elided.* 3.)
[illegible] Ribōrē, nāvīgātīs ūpsānt [illegible] [illegible] [illegible]
qu' Exīgēnt . . .
(qu' Exīgēnt—*Synaphela.* *See* I. [illegible])
[illegible] Nātāque Spēque Tūtēlāque, Cōnsīlīque.
[illegible] Nūnqu' ēnnēt [illegible] [illegible] [illegible] sūb ārtā tenēbat.
(Ānnēt—*Final syllable lengthened by the arsis.*)

BOOK VI.

31. Ēlīs pātrīāe [illegible] [illegible] mānūs. Quīn prōtēnūs | *ōmnīa.*
(Ōmnīa—*To be pronounced* omn-jā, *by synizesis or synaeresis.* 4.)
[illegible] Tē[illegible] ānchīsē | *Dī* [illegible] [illegible] [illegible] āvērnā.
(Ānchīsādā—*Final syllable lengthened by the arsis.*)
[illegible] Ī[illegible] [illegible] [illegible] [illegible] [illegible] [

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